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FROM SONG TO SYMPHONY

A STUDY COURSE IN MUSIC UNDERSTANDING

First Year

THE FUNDAMENTALS OF MUSIC

By PROF. KARL W. GEHRKENS

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Author of *Music Notation and Terminology, Essentials in Conducting, Introduction to School Music Teaching, etc.*

Second Year

FROM SONG TO SYMPHONY

A Manual of Music Appreciation

By PROF. DANIEL GREGORY MASON

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Composer, Lecturer, and Author of *From Grieg to Brahms, Beethoven and His Forerunners, The Romantic Composers, Great Modern Composers, A Guide to Music, etc.*

Third Year

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A Manual of Music Appreciation



BY

DANIEL GREGORY MASON

AUTHOR OF *From Grieg to Brahms, Beethoven and His Forerunners, The Romantic Composers, Great Modern Composers, A Guide to Music, etc.*

Second Year

OF

A STUDY COURSE

IN

MUSIC UNDERSTANDING

ADOPTED BY

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“As the landscape is in the eye of the beholder, so the symphony is in the ear of the hearer.”

—PHILIP HALE

PREFACE

It is hoped that this book may so present the chief types of musical art as to assist readers to distinguish for themselves its great masterpieces, to understand their aims and methods, and to respond to their appeal. Only as we Americans learn to react individually to art, resisting the herd opinions that are so easy and so false, can we become discriminating enough to acclaim the good and reject the bad. In the coming decades we are to wield much power in music, and it is important that we should make ourselves intelligent judges of what is new as well as seasoned lovers of the old but ever youthful beauty we call "classic."

Again, it is only through such independence that we can hope to raise our taste above provincialism and give it freedom and reach—let it breathe the air of the world. The smug self-satisfaction, the narrow nationalism into which inexperience so easily falls can never satisfy those of us who have once really known and loved masterpieces. We shall be on our guard against that strange sort of "patriotism" that would give America anything less than the best, wherever it may have been produced. We shall know that in art the only frontiers are those that separate mediocrity from excellence.

Daniel Gregory Mason

Norfolk, Connecticut
August 17, 1924.

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CHAPTER I

THE FOLKSONG

ADVANTAGES IN THE STUDY OF FOLKSONGS

ANYONE who wishes to strengthen, refine, and develop his appreciation of the varied beauties of music will naturally begin his study with folksongs. In the sincerity and spontaneity of these songs there is something profoundly refreshing, especially to a taste jaded by luxury as much of our musical taste is: so that we turn to them as instinctively as lovers of literary expression, for instance, have always in sophisticated periods turned to the ballads and songs of the people. And as we find ourselves drawing new strength from their musical genuineness, so we purify our taste by contact with their child-like simplicity and artlessness. Too much of our "advanced" music is professional in spirit. Preoccupied with the means of execution, brought by virtuosos and by mechanical instruments to an inhuman perfection, it forgets the end which alone justifies all these means—the expression of feeling. It is as empty as it is elaborate. The ideal of folksong is just the opposite: it tries to express as much as possible in the simplest, easiest, and most natural way.

The very fact of its communal origin—its being passed from mouth to mouth among the people, who have no professional training and only modest skill—saves it from the arterio-sclerosis of professionalism from which most of our so-called “art-music” dies prematurely. Again, even the limitations of folksong may prove helpful to the would-be appreciator who is approaching music without much previous experience. Fortunate is it for him that folk-music is primitive, that though it pursues the same kinds of beauty and expressiveness as the opera, the sonata, the string quartet, and the symphony, it pursues them under simpler conditions and on a smaller scale. As the lover of poetry may comprehend a song of Burns before he is ready for a tragedy of Shakespeare, so the music-lover may prepare himself for Beethoven’s Ninth Symphony by studying in the German folksongs the acorns, so to speak, of which it is the oak. Folksongs, then, are fitted to strengthen our musical feeling because they are spontaneous rather than sophisticated; to raise and universalize it because they are communal rather than individual, amateur rather than professional; and to develop it because, since they are primitive, they afford the natural beginning for a study which can lead only gradually to the more complex types of musical art.

WHY DO WE STUDY
THE "APPRECIATION" OF MUSIC?

And here, at the very threshold of our subject, we may profitably pause for a moment to ask ourselves why this particular study of the appreciation of music necessarily gets its results so gradually and so slowly, and why it therefore requires so peculiar a patience in the student. Why do we study such a subject at all, how may we best study it, and what kind of results shall we expect to get?

To take the second question first, it may be pointed out that as what we are seeking is the development and refinement of individual faculties, in which different people differ widely, the only possible method is one of individual activity. In other words, each student has to listen, compare, distinguish, judge, for himself. Mere facts as facts are of little avail to him, and are not the proper subject of this book.* Information, the accumulation of knowledge, must here give place to education, the "leading out" or developing of faculties. Appeals to authority, however high, are stultifying, as diverting him from the only authority that can speak in such matters, that namely of his own senses and intelligence.

Suppose, for example, you wish to appreciate two

*Composers, schools, and periods will here be adduced only as an understanding of them contributes to the development of taste. For a more systematic presentation of the history of music the reader is referred to the fourth volume in this Course of Study.

marches, one by Sousa, the other by Beethoven. You appeal to authority. You cite great critics, who say that Beethoven's march is better than Sousa's. Have you in any measure appreciated either of them? Not at all. . . . You try again. You appeal to analytic intelligence. You analyze both pieces, and discourse learnedly of their rhythmic structure, their form, their systems of harmony. Have you appreciated them? Not a bit of it. . . . Well, you make a third trial. You listen to them intently, you hear them several times, you examine the impression they make on you, and then you report that while Sousa's seems more "catchy," and easier to grasp at first, Beethoven's seems to have a more varied beauty that you do not exhaust in many hearings, and reaches altogether to a profounder level in your heart. Then at last, and only then, have you listened actively with your ears, your heart, and your mind, distinguishing, discriminating, analyzing for yourself; then only have you appreciated. It is in music just as in literature. The snob who, appealing to authority, prefers a novel of Meredith to a detective story because the former is mentioned in all the histories of literature, or is "talked about by the best people," the pedant who analyzes its sentence structure or tabulates its vocabulary before he can tell whether he likes it: these are not the real appreciators. But the man who appreciates both will say to you frankly: "I found

the detective story easier reading at first, and it certainly is exciting. But when I got through I realized that all the characters were puppets, and the plot was a 'frame-up.' The Meredith novel I could hardly understand for a while, the style is so queer, but the people are like those you see in real life, and after you once get the hang of it, it makes you feel your whole conception of life expand, clear, and deepen."

But how about the man who finds that he prefers the detective story and the Sousa march to Meredith and Beethoven? This case is very illuminating, since it shows us how individual a thing is all artistic taste. This man, since he is expressing an honest preference, based on his own perceptions, however crude these may be, is in a far healthier state aesthetically than the snob or "highbrow" who slavishly follows authority or fashion, or the pedant who develops his brain at the expense of his perceptions. All he has to do is to refine his perceptions, while keeping them honest. If he can do this he will find his opinions gradually approaching the consensus of the best taste, not because he knows it is considered the best (which would be snobbism) but because it results from the kind of sensitiveness that he is developing in himself up to the limit of his native capacity.

We may thus figure the study of music appreciation as a sort of climb, laborious but exhilarating, up

the mountain of art from the simplest and most primitive types like folksong to the most complex and elaborate, such as symphonies. Each individual, in developing his taste, thus passes naturally "From Song to Symphony." Each can climb only by his own activity, there is no riding on the shoulders of others. Each has limits set upon him by his nature beyond which he cannot go, and it is no discredit to him to stop where his honest opinion holds him. Each, unless he is a snob, frankly likes all that lies below his own level, as Brahms, the greatest modern master of the symphony, delighted in folksongs, gipsy dances, and the waltzes of Strauss. Only the snobs and highbrows try to live at a higher level than they have really reached, try to live in their opinions beyond the income, so to speak, of their perceptions, and thus belong to the only thoroughly despicable and ridiculous class, that of the vulgar rich.*

FOLKSONGS ARE SPONTANEOUS

The fact that folksongs arise spontaneously, as an unconscious and instinctive expression of feeling, uncomplicated by the extraneous motives which often influence individual composers, such as ambition to be talked about (leading to "queerness") desire to exhibit skill (leading to virtuosity) intellectual curiosity (leading to elaborations of style) and the like,

*See the writer's *Music and the Plain Man*, H. W. Gray Co. 1923.

makes them admirable revealers of the qualities that are really fundamental in music, in contrast with the secondary characteristics that later come to overlay these. They stick closely in their expression, for instance, to two basic, contrasting moods which persist right through the development of music up to the Beethoven symphony and the Strauss symphonic poem, and which we may suggest in such pairs of adjectives as "grave" and "gay," "contemplative" and "active," or "songful" and "dance-like." The pair of Russian folksongs shown in No. 1, illustrating this contrast, could be easily paralleled in the folk-music of any nation. The beautiful but infinitely sad *Volga Boatmen's Song* (No. 1a) sung by the serfs

No. 1a

Volga Boatmen's Song

Russian
Arr. by D. G. M.

Andante

p

Fine

Da capo al Fine

in the old days as they wearily worked their heavily-laden boats up and down the interminable river, carries in its cadences something of their utter physical fatigue and spiritual hopelessness: in that fatal-

istic harping on the *D-minor* chord, over and over again,—in the painful lift to the high *Bb* in the fifth measure, and inevitable slow descent. Like all really expressive music, it moves us not by telling a definite story, with all the detail that would be appropriate in literary art, but rather by setting up in us directly by its very tones, harmonies, movement, and cadences, the appropriate state of feeling. And so with the *Russian Street Song* (No. 1b) where all is

No 1b

'Neath the Shadow of a Tree

Russian Street-song
Arranged by M. Balakirev

Allegro vivò

'Neath the shad-ow of a tree, With its-bran-ches fresh and green,

Sit-ting there a youth is seen Still un-wed-ded, heart still free,

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animation and gaiety: the notes are as full of vitality as the feet of a child on a bright morning; they dance, as it were, in spite of themselves, and our thoughts dance with them.

According to a theory stated by Sir Hubert Parry

in his *The Evolution of the Art of Music*, Chapter I,* simple, unselfconscious people (children, for example, and savages) always thus express their quiet, contemplative feelings by vocal sounds of one kind or another—moans, sighs, murmurs—and their active energetic feelings by bodily movements—jumps, leaps, turns. These vocal sounds or bodily movements are “imitated” by others who observe them, and in whom are thus induced the same feelings. Finally, partly that these utterances or gestures may be more easily and accurately imitated, and partly because it is a pleasure in itself to arrange them, they become systematized in what we call song (systematized utterances) and dance (systematized gestures). Thus we see in our Russian songs the two complementary elements that run through all music, presented to us with the clearness and simplicity which make folk-music an invaluable index to qualities harder to disentangle in music of greater art.

THEY ARE “COMMUNAL,”

AND THEREFORE “PRIMITIVE”

It is evident, however, that fundamental as are these impulses to vocal utterance or bodily gesture they do not by themselves take us far either in the achievement or the explanation of what is finest in music. An English psychologist, Edmund Gurney, pointed out nearly half a century ago, in one of the

*Further worked out in *From Grieg to Brahms*, by Daniel Gregory Mason.

keenest books ever written on the subject—*The Power of Sound*—that what distinguishes one piece from another is not its general expressive mood, (since it is easy to find pieces precisely alike in that, yet ranging all the way from distinction to triviality in musical quality) but, as he said, “the way the notes go.” In other words, a musical genius, under the sway of a certain feeling, will strike out a melody the vitality of which is due to the way its notes crystallize; a commonplace mind, under the same feeling, will produce a melody that has no vitality at all; the vitality is therefore evidently not directly due to the feeling, (however much it may be conditioned by the feeling, or even “express” the feeling) but to the shape impressed on the notes by a creative imagination. As has been well said, “Music is not the expression of great emotion, but the great expression of emotion.” The difference between great and mediocre music thus in every instance boils down to the matter of musical organization, crystallization, or shape.* And this in turn, as was shown in Chapter II of the first book of this Course of Study, boils down in every case to some form of rhythm: rhythm of vibration in

*The word “form” has been set aside by usage for more specific meanings, as for instance, “minuet form,” “sonata form.” Moreover, it has for many minds the unfortunate and misleading connotation of “formalism.” This is of course absurd, since a sonata is not necessarily more “formal” in the bad sense than a flower, which, like it, cannot exist without form. Nevertheless it is wiser not to combat prejudice, but to choose a more fortunate word such as “shape.”

the single tone;* rhythm of overtones in the interval or chord;† rhythm of harmonies in the key; rhythm of beats in the measure, of notes in the phrase, of phrases in the melody, and of melodies and of keys in the sonata or symphony. All these modes of rhythmic organization, moreover, are exhibited in unparalleled clearness in folksongs, because any more elaborate relations that might be introduced by some specially gifted individual simply drop out as the songs pass from mouth to mouth. We must remember that these songs always arise among unlettered people; they are not written down; and as they pass through many minds and mouths they cannot retain any complexities that transcend average powers and memories. Individual art may become, for better or worse, highly complex; communal art necessarily remains primitive; and folksongs are thus always simple enough to illustrate much more obviously than symphonies the essential principles of shape that govern both.

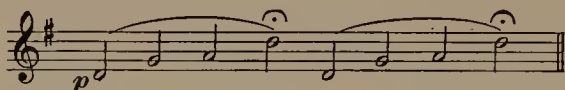
RHYTHM OF "MOTIVES"

When the Paris Conservatory Orchestra was entertained at supper by the New York Symphony Orches-

*The difference between tone and noise is that the one is produced by regular, or rhythmic air vibrations, while the other results from irregular vibrations devoid of rhythm. The reader is referred for the full discussion of this matter to Volume One of the present series.

†As is well-known the fundamental distinction between "consonance" and "dissonance" depends on the presence or absence in two tones of common "partial tones" (see the discussion of acoustics) binding them together.

tra, Mr. Walter Damrosch, conductor of the American group, made his French colleagues an address of welcome in the course of which, after referring to the part France was playing in the war, he made a signal to four trumpeters, ranged behind him, who forthwith played very solemnly these notes:



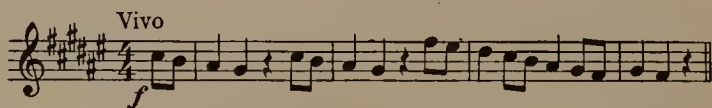
Every one present was all attention; you could have heard a pin drop. What was going to happen? Then suddenly they burst out:



The Marseillaise! Of course—but although the notes, D, G, A, D, had been the same before, nobody knew the tune until its rhythm crystallized it. Mr. Damrosch went on to compliment the great French pianist, M. Alfred Cortot, on his playing of César Franck's beautiful *Symphonic Variations*. Another pause and signal, and the trumpeters intoned:



What was it to be? Some of us guessed it this time, but were none the less delighted when the spirited theme of the finale of Franck's piece rang out:



Here was an arresting example of how music owes its fundamental character, its very recognizability, to rhythm.* It is always the grouping of the notes in brief but striking patterns, profiles, or, in the usual technical term, "motives" (pronounced *mo-teeves*) that establishes the character of a composition, distinguishing it from all others. The motive, in fact, is to the piece what a seed is to a plant: the most highly concentrated sample that yet contains the virtue of the whole; and just as the plant is latent in the seed, so the symphony is latent in its motives. Moreover, just as the first act of the composer, usually instinctive and subconscious, in striking out in moments of "inspiration" these germs or seeds of music, is the most vital act in the entire cycle of his work, so in the work of the appreciator, which parallels at all points that of the composer, the most essential item is the apprehension of these. To notice them in the first place, to remember them, and to recognize them when they recur is the very foundation of music appreciation.

Folksongs form admirable material for exercises in this exhilarating game of "Hunt the Motive." If one listens to a good many of them, not only picking out the motives by ear, but plotting them on paper, (using the verse-symbols: -- for long notes and ~

*See the interesting discussion of this point in the chapter on The Function of Rhythm in Music in Gehrken's *The Fundamentals of Music*.

for short ones), one will find oneself making surprisingly rapid progress in hearing clearly and definitely. Thus the chief motives of the two Russian songs will be plotted as follows:

Volga Boatmen's Song ~ ~ - - (occurring ten times)

Neath the Shadow of a Tree - - - - ~ ~ ~ - -

Here is a charmingly naïve German folksong, the first in the collection of *German Folksongs* edited by Johannes Brahms.

No 2

Tell Me, O Beauteous Shepherdess

Adapted from German Folksongs
Edited by Brahms



Play, sing, and whistle it through several times, then decide how many notes, how arranged, there are in its underlying motive. It will be found that this motive is unusually short: only two notes, one short

and one long,—in verse symbols: ~ - . The charm of the whole, its grace and coyness, are unmistakably present in these two notes, especially on their three-fold repetition at the end. Other beautiful songs in this collection are *Awake, Sweet Fay* (No. 13), *Sister Fair* (No. 15), (used as an example by Professor Gehrken in the first book of this Course of Study) and *There walked a pretty maiden*. It is an interesting exercise to play through some good collection of folksongs from many countries, such as *One Hundred Folksongs of All Nations* edited by Granville Bantock in The Musicians Library (Oliver Ditson Company), or the *Internationales Volksliederbuch* (International Folksong Book), in three volumes, edited by Heinrich Reimann, (N. Simrock, Berlin), or *Folksongs of Many Peoples*, edited by Florence Hudson Botsford, (The Woman's Press) and see how vividly the songs contrast, and how unmistakably the essence of each is discovered in its motives.

RHYTHM OF PHRASES

A larger unit than the motive is the phrase. In the *Volga Boatmen's Song*, for example, it will be noticed that while the first and second measures form a complete unit, balanced by a similar one in the third and fourth, there is not another point of rest (technically called "cadence," from *cado*—to fall) until the eighth measure, so that measures 5—8 make

up but one phrase. The whole song is built out of eight phrases, which may be plotted down thus:

Phrase 1		Measures 1-2	two measures
Phrase 2		Measures 3-4	two “
Phrase 3		Measures 5-8	four “
Phrase 4		Measures 9-12	four “
Phrase 5		Measures 13-16	four “
Phrase 6	repetition of	1	two “
Phrase 7	“ “	2	two “
Phrase 8	“ “	3	four “

What we have here called “phrases” closely resemble the “lines” or “verses” of poetry; and their combination and recombination in larger and larger schemes of balance corresponds to the building up of verses into couplets, quatrains, stanzas and the like by the metrical sense. The analogy between the sister arts of poetry and music is here the more startlingly complete, in that music has not only the balance of similar lengths which is akin to metrical balance in poetry, but also the occasional corroboration and intensification of it by recurrence of identical sounds which in verse we call rhyme, in music cadence-repetition. Thus the first, second and third phrases of the *Volga Boatmen’s Song* all “rhyme” or end on the same *D-minor* cadence; the fourth and fifth rhyme together on a contrasting cadence in *Bb-major*; and the sixth, seventh, and eighth return to the original *D-minor*.

We shall not wonder at this close correspondence between phrase-rhythm in music and verse-rhythm in poetry if we reflect that these arts are common de-

scendants of the ancient art of dancing, and that if tone-groups and word-groups please us best when they balance it is because of immemorial association with groups of gestures and steps which *must* balance, since they are the movements of beings who, like ourselves, have two arms and two legs. All this fascinating story of the birth of music and poetry from the dance is preserved for us in language, where so much of history is deposited. The great linguist, Max Müller, traces it in a passage of his reminiscences.*

“Inspired utterance,” he says, “requires, nay produces, rhythmic movements not only of the voice (song and prosodia) but of the body also (dance). In Greek, ‘chorus’ means dance, measured movement, and the Greek choruses were originally dances; it can be proved that these dancing movements formed really the first metres of true poetry. Hence it was quite natural that David should have danced before the Lord with all his might.”

“Language itself bears witness to the fact that the oldest metres were the steps and movements of dancers. As the old dances consisted of steps, the ancient metres consisted of feet. Even we ourselves still speak of ‘feet,’ not because we understand what it means, but simply because the Greeks and Romans spoke of feet, and they said so because originally the

* *Auld Lang Syne*, by F. Max Müller, First Series, page 42.

feet really marked the metre. The ancient poets of the Veda also speak of feet. The last syllables or steps of each line were called the *Vritta*, or the turn, originally the turn of the dancers, who seem to have been allowed to move more freely till they came to the end of one movement. Then, before they turned, or while they turned, they marked the steps more sharply and audibly, either as iambic or as trochaic, and afterwards marched back again with greater freedom. . . . Thus Sanskrit *Vritta*, the *turn*, came to mean the metre of the whole line, just as in Latin we have the same word *versus*, literally the turn, then verse, and this turn became the name for verse, and remained so to the present day. There is no break in our history, and language is the chain that holds it together. A strophe also was originally a turning, to be followed by the antistrophe or the return, all ideas derived from dancing.”

Müller here throws an interesting light on the often noticed but seldom explained fact that the vast majority of musical phrases contain an *even* number of measures or main accents: two, four, eight, or sixteen—always some square of two. This is the case with both of our Russian songs. On the other hand, phrases containing an *odd* number of main accents, as three or seven, such as are formed in many Bohemian folksongs like this one:



always seem to us a little odd and irregular, their very charm being due largely to their unexpectedness. Is not this because two-armed and two-legged creatures like us find their normal rhythms in duple groups? If we happened to have three legs and arms would not triple groups be the normal ones for us, and duple the piquantly abnormal? Were a star-fish musical would he not like five-measure rhythms and five-phrase compositions, and would not his favorite piece of human music be the second movement of Tchaïkovsky's *Symphonie Pathétique*?

RHYTHM OF HARMONIES AND KEYS

In examining the phraseology of the *Volga Boatmen's Song* we noticed that the first three phrases "rhymed" as we called it on the *D-minor* chord, the next two on the *B \flat -major* chord, and the last three on the *D-minor* chord again. This is something more subtle than a mere change of melody note, for as a matter of fact each of the eight phrases of this very primitive tune ends on the same note, *D*. Yet if we analyze our impressions of it more closely we feel a contrast, a sense of digression in the central pair of phrases (4 and 5) which are as it were centrifugal in general effect, and a sense of return to the

point of departure in the last three phrases, which are thus centripetal in their effect. *This centralization of a whole musical composition about one chord is called tonality or key*; it is a matter not of melody but of harmony (as shown by the contrasting bass-notes *D* and *Bb* in the present instance); and *it is the most subtle of all the means at the disposal of the composer for giving his work that variety in unity which is beauty*. In such a simple case as the present one it is easy to see that this is really, as we have called it, a kind of rhythm: a swing away from the key-centre, followed by a compensating return to it. The longer and more complicated the swings become (as in modern symphonies and symphonic poems) the harder they are to recognize as rhythmic; yet any lack of proportion, of balance of parts, is still felt as an imperfection.

From the childish crudity of such a song as *Neath the Shadow of a Tree*, with its eight phrases all cadencing on the same note, up to the subtly ordered hierarchy of phrases in a Beethoven Andante or Adagio, we find all degrees of interest in the interplay of motive-rhythms, phrase-rhythms, and harmony or key-rhythms, approaching usually in general outline the simple scheme of the *Volga Boatmen's Song* in consisting of, first, a Statement of the central idea in the central key; second, a Contrast-section, centrifugal as regards key; and, finally, a centri-

petal Return or Restatement. This general shape we call Three-part or Ternary Form, symbolizing it often in the letters *ABA*. In *Tell me, O beauteous shepherdess*, for instance (No. 2), the first eight measures, phrases 1 and 2, make up the Statement, *A*. Both begin on the tonic harmony of *A-major* and end on the contrasting centre of the dominant. The Contrast, *B*, consists of two phrases, measures 9-10 and 11-12. Both of these end on the tonic, but while their melodies are also literally the same, Brahms has delicately varied the impression by making the first start from dominant harmony, and the second from subdominant. The Return, *A*, is extraordinarily short in this instance—only two measures (14-15), one phrase. This is possible because the motive itself is so short, as we saw, and so characteristic that it immediately reestablishes itself in our minds. The very brevity of its return is a surprise and an added charm.

In the Hungarian song of No. 3, *Far and High the cranes give cry*, we find a different but equally delightful interplay of phrase and key rhythm. The Statement is made in two regular four-measure phrases, the first of which is entirely within the original key of *D*, while the second, starting there, goes off at a tangent, or as we say “modulates” to a contrasting centre, the dominant key of *A*. The Contrast is in a single phrase, which comes back to the

No 3

Far and High the Cranes give Cry

From "Hungarian Melodies"
Edited by Francis Korbay

Largo

threshold of the original key, and pauses there on what is called a "suspensive" cadence. The Return takes place in the fourth phrase, which, beginning like the second, refuses to leave the key, and not only stays in it but asserts it by a strongly "conclusive" cadence in a phrase that becomes even stronger by being rhythmically lengthened to *five* measures. The third and fourth phrases are repeated.

FOLKSONGS ARE "DISTINCTIVE"

Just as we saw that the communal character of folksongs keeps them primitive, so a little thought will show that it will also, by eliminating foreign elements, keep them distinctively local. If any in-

dividual adds a feature to them which is not recognized and understood by the group as a whole, it will immediately fall out and be forgotten. So long as groups are small and cut off from each other, the distinctive character of each—its “local color,” as we say—will be strong and undiluted. In sixteenth-century England, when the inhabitants of the next county were called “foreigners,” and hated as such, the folksongs of each county remained true to provincial type. Even today, in the mountains of Kentucky,* where many people live and die without travelling more than ten miles from home, the folk-music is essentially English, little changed from that brought over by their ancestors. Thus different provinces, nations, and even races are differentiated by musical traits which make their music distinctive so long as they are not reduced to uniformity by intercommunication. Sometimes such distinctive traits are tonal, as in the Russian cadence from the fourth to the first step of the minor scale shown in the *Volga Boatmen’s Song*, or the characteristic jump from the third to the fourth step in the Hungarian scale, shown at the word “dusty” in this phrase:



Through Va - ra - di's dust - y high - ways.

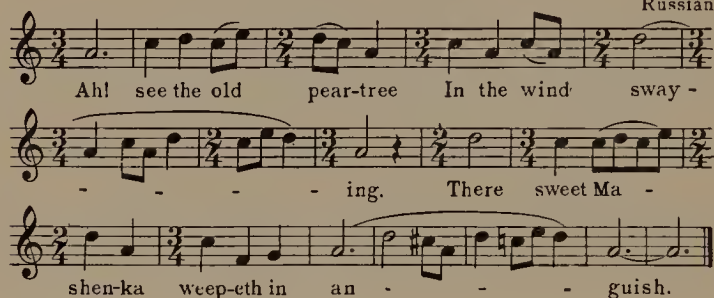
Sometimes they are rhythmic, as in the “Scotch

*See Mr. Howard Brockway's collection *Kentucky Mountain Songs*, and Mr. Cecil Sharp's various collections of English folksongs domesticated in America.

snap," the similar jump away from the accent of our own "rag-time" and of our Negro tunes, or the snap on that same word "dusty." Italian tunes tend to triple time, Negro tunes to duple, Russian (and Slavic tunes generally) to complex alternations of duple and triple measures such as are illustrated in the 5-4 time of Tchaïkovsky's *Pathetic Symphony* theme, or this delightful Russian song:

Ah, see the Old Pear-tree

Russian



Sometimes, while it is difficult to point to any special feature, either tonal or rhythmic, there is nevertheless no doubt of the distinctive group character, as may be seen, for instance, by comparing any five German songs chosen at random from Erk's *Liederschatz*, with any five songs from Tiersot's *Sixty Folksongs of France*, (The Musicians Library).

Intercommunication cancels out these distinctive peculiarities, or fuses them into a musical language that is cosmopolitan rather than racial, national, or provincial. Railroads, telegraphs, telephones, newspapers, and magazines have sounded the knell of folksongs in all modern countries, and most of all in

America, where the racial stocks are so incredibly mingled. Our music, therefore, whether for better or worse, is inevitably eclectic, and no amount of wishing that it were Anglo-Saxon, or Negro, or Indian will make it so.* Rather than look romantically to a past that is fled forever, it would seem wiser for us to face realistically our position in the modern international world, and try hopefully to make a new art worthy of our new situation.

QUESTIONS FOR REVIEW

1. How does the attitude of the would-be appreciator of music differ from those of the snob and the pedant?
2. In what sense are folksongs "spontaneous"?
3. Explain Parry's theory of the relation of instinctive gestures and cries to dance and song.
4. In what sense are folksongs *communal* rather than *individual*? What effect does this have on their style?
5. Define *motive*. Tap the rhythms of a number of motives.
6. Define *phrase* and *cadence*. Is a phrase usually longer or shorter than a motive? What element in poetry corresponds to the phrase in music? What element to the group of two or more phrases?
7. Why are three-measure phrases less frequent than two- or four-measure ones? Is their effect of irregularity desirable or undesirable?

*See the present writer's chapter on *Music in America*, in "Contemporary Composers."

8. Suppose the first two phrases of a song center on the note *C*, the third on *G*, and the fourth on *C* again: what can you say of its key or tonality? How would these changes affect our minds as we listen?
9. In what sense are folksongs *distinctive*? How is their distinctiveness affected by increasing intercommunication through railroads, steamships, newspapers, etc.?
10. Is it likely that Negro, Indian or Anglo-Saxon folksongs can make a satisfactory basis for American music?

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HAMILTON	Music Appreciation, Part III.
WALLASCHEK	Primitive Music.
MASON	A Guide to Music, first six Chapters.
BANTOCK	One Hundred Folksongs of All Nations (<i>Musicians Library</i>).
SEMBRICH	My Favorite Folksongs.
WHITEHEAD	Folksongs and Other Songs for Children.

ILLUSTRATIVE RECORDS AND ROLLS

Records:

V—Victor; B—Brunswick; C—Columbia; E—Edison.

Rolls:

A—Ampico; D—Duo-Art; M—Melodee; Q—QRS;
W—Welte-Mignon.

MUSIC MENTIONED IN CHAPTER I

- Far and high the Cranes give cry (Hungarian) V.
 Volga Boatmen's Song C, E, V; A, D, M, W.
 The Marseillaise C, V; A, D, M.
 Tchaikovsky, *Symphonie Pathétique* (2d movement)
 C, V; A, M.

OTHER FOLKSONGS

American

- Deep River E, C, V; A, M.
 Navajo Songs (American-Indian) V.

English

- Barbara Allen V.
 Shepherd's Hey A, M.

French

- Duke of Marlborough V.

German

- How can I leave thee V.

Irish

- Would God I were a tender apple blossom V; A, M.
 Molly on the shore V, C; A, W.

Italian

- Tarantella Napolitana V.

Scotch

- Weel may the keel row V.

Swedish

- When I was seventeen V.

Welsh

- All through the night V.

CHAPTER II

THE ART SONG

THE IDEAL OF CHARACTERIZATION

WHEN we made the statement that while communal art necessarily remains primitive, individual art may become, for better or worse, highly complex, we defined the essential difference between folksongs and art-songs. Folksongs, constantly deindividualized in expression by passing from mouth to mouth, and at the same time limited in scope of organization by the narrow spans of unlettered memories, are everywhere naïve, artless and child-like—owing indeed much of their charm to this very artlessness. When, on the other hand, songs are composed by individual artists, and put down on paper, all sorts of accuracies, felicities, and subtleties of expression become at once possible, together with a far wider, bolder, and more varied scheme of organization. As happens in all processes of evolution, the differentiation of details and the multiplication of the types of organization into which these details may be cast go on side by side. So many technical means of expressing emotion accumulate, and so many ways of building them into beauty be-

come available, that for the artist who can use them there become possible an eloquence and variety undreamed of by his simpler brethren.

At the same time the new resources bring with them, of course, new dangers. The more diverse the materials the harder it is to unify them, to bring them all, as we say, "into the picture," and make of them not only vivid expression or illustration but a satisfyingly beautiful work of art. From the time that Franz Schubert (1797 - 1828), justly called "the father of the song," began that extraordinary adventure which led music from the folksong to the art-songs of Schumann (1810 - 1856), Franz (1815 - 1892), Brahms (1833 - 1897), Grieg (1843 - 1907), Wolf (1860 - 1903), and Strauss (1864 —), the path of the art-song has been literally strewn with wrecks. For each rare success of these master and of many lesser artists, there have been hundreds of failures. How could it be otherwise? Every living art, like every living science, feels its way tentatively from point to point, working by a laborious method of trial and error. Rare must be the happy moments when skill, insight, and luck are all equal to opportunity, and at less happy ones even the greatest artist will fall short, usually through failure of power to draw all his bewildering materials into a satisfying synthesis. So



SCHUBERT

just as the characteristic fault of the folksong is a certain bareness, primitiveness, and monotony, the characteristic pitfall of art-song is a sort of scrap-bag miscellaneousness—vividness from moment to moment but a final impression of patch-work. Even Schubert, so close in spirit to the folksong, did not always escape this pitfall of the more sophisticated type, having as he did to meet the disadvantages as well as profit by the opportunity of the pioneer. Yet in his thirty-one brief years he blazed most of the trails that the modern art-song has been following ever since.

THE THROUGH-COMPOSED SONG

He saw to begin with that it would be impossible to get much variety of expression in a song so long as the units that made it up were all alike. This was the case in folk-music as in folk-poetry. Just as a folk-ballad is divided into exactly similar strophes or stanzas, so in a folksong these are set to exactly similar strophes or groups of melodic phrases. Sometimes the results of this strophic structure are almost unbelievably child-like, not to say childish. For instance, in the old English song *Barbara Allen*, the lines in the second stanza

No 4

Barbara Allen

English Folksong
Arranged by Granville Bantock

Lento cantabile
mp espress. *cresc.*

2. All in the mer - ry month of May, When
9 He turn'd his face un - to the wall As

mp espress. *cresc.*

mf
green buds they were swell-in', Young Jem-my Grove on his
dead-ly pangs he fell in, A - dieu! A-dieu! A-dieu!

mf espress.

dim. *poco rall.* *p*
death-bed lay For love of Bar - bara Al - len.
to you all! A - dieu! to Bar - bara Al - len.

dim. *poco rall.* *p*

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"All in the merry month of May
When green buds they were swellin' "

are set to literally the same notes as the lines so
opposite in expression in the corresponding part of
the ninth stanza

"He turned his face unto the wall,
As deadly pangs he fell in."

When Schubert, at eighteen, wrote the famous setting of Goethe's ballad, *The Erlking*, which appears as number one in his list of works, he found himself dealing with a text consisting of sixteen couplets, metrically exactly alike, and indeed not very different in meter from *Barbara Allen*. A strophic setting would have been quite in accordance with his models and with the customs of his day, but this boy of genius, already feeling instinctively that a better method was applicable here, applied it with such skill, such insight, such unprecedented truth and appropriateness, that a full analysis of what he did would end by formulating most of the essential principles of modern song-writing.

No 5

The Erlking
(Der Erlkönig)

JOHANN WOLFGANG von GOETHE (1749-1832)
Translated by Arthur Westbrook

FRANZ SCHUBERT Op 1
(1797-1828)

Allegro (Schnell) ♩ = 152

Who rid - eth so
Wer rei - tet so

late through night and wind?
pat durch Nacht und Wind?

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From the first onslaught of the reiterated octaves in the right hand, suggesting galloping hoofs, and the exciting and menacing *motive* of the left hand, it is evident that what Schubert is after is to paint for us the scene—

“Who rideth so late through night and wind?

It is the father with his child.”—

with more of vividness and detail than was possible with the older method,—in short, to *characterize*. And in the service of this essentially modern aim of characterization he finds that he must differentiate at least four kinds of expression for different couplets, and that he must run one couplet into another (or “through-compose” the song, as the Germans say) instead of letting it stop and start again after each strophe. One kind of music is provided for the purely narrative couplets at the beginning and end,

1, 2, 15 and 16; a more dramatic, speaking accent is adopted for the talk of father and son in couplets 3, 4, 8 and 12; for the wheedling appeals of the Erlking we have the sweet and seductive music of couplets 5-6 and 9-10, growing more threatening in 13; finally the rising terror of the child is magnificently communicated in couplets 7, 11 and 14, each higher and more intense than the preceding, with their terrifying dissonances—a stroke of genius.

Schubert's power of characterization is so marvelous that it has been perhaps more discussed than almost any other phrase of his art.* It operates through all the elements of his music: through melody in such a lovely phrase as the "arise, arise, arise," in *Hark, Hark, the Lark*; through rhythm in the suggestion of the spinning wheel in *Gretchen at the Spinning Wheel*, or the almost subtler suggestion of the wheezy hurdy-gurdy in *The Hurdy-gurdy Man*; through harmony in the passages of the Erlking already cited, in the wonderful atmosphere-making opening and closing chords of *By the Sea* given here,



and in a hundred other places. A much more far-reaching aesthetic question however than that of the mere means by which he characterizes, and one far

*See for instance the examples given in the chapter on Schubert in *Great Modern Composers* by Daniel Gregory Mason, or in *The Art of Music*, Volume V, on "The Voice and Vocal Music," Chapter VIII.

less discussed, is that of the ways by which he keeps these details, as we said before, from "getting out of the picture." Almost anyone with a sense for the vivid in character can lay on a high light here or a dark shadow there; what only a Rembrandt can do is to harmonize all these "effects" into one impression, to show us clearly that they belong to the same work of art, in short, to *compose* rather than merely juxtapose them; and we justly attribute to the musician, as to the painter, his final rank, not according to the vividness of his details but according to the beauty of his whole composition. The unity of the *Erlking* is thus even more wonderful than its diversity; and in order to appreciate this there is no better preliminary study than to contrast it with another song in which Schubert tried to do the same thing and on the whole failed—*The Wanderer*.*

Taken one by one the details of characterization in *The Wanderer* seem as vivid in their way as those of *The Erlking*; but somehow they fail to accumulate into one clear final impression. The song is like a panorama unfolded before the eye bit by bit—a little of this and a little of that—not an unforgettable picture like the other. First we have the introductory recitative (*a*): "I come here from my mountains lone" then a truly Schubertian theme (*b*) "I wander on with pain and care," followed by a charming bit of melody

**Fifty Songs by Franz Schubert*, page 30. The Musicians Library.

No 6

The Wanderer

(Der Wanderer)

GEORG FILIPP SCHMIDT (1768-1849)

Translated by Arthur Westbrook

FRANZ SCHUBERT, Op. 4, No 1

(1797-1828)

Lento a)

I come here from my moun-tains lone, The vale is dim,
 Ich kom-me vom Ge-bir-ge her, es dampft das Thal,

pp

b)

I wan-der on with pain and care,
 Ich wan-dle still, bin we-nig froh,

pp

p

c)

And ev-er asks my sigh-ing, "Where?" ev-er,
 und im-mer fragt der Seuf-zer Wo? im-mer

rrr

d)

"Where?" The sun to me seems here so cold,
 Wo? Die Son-ne dünkt-mich hier so kalt,

pp

(c) in which the question "Where?" ever "Where?" is given just the right plaintiveness; then a passage in

minor (*d*) that makes just the right background for "The sun to me seems here so cold, The flowers are faded and life is old"; then a new movement and theme (*e*) for the wistful question "Where art thou, my beloved land?" then still another movement (*f*), with a complete change of rhythm, in the Allegro; and finally, after a brief return of an earlier theme (*b*), the solemn unison phrase (*g*), "In spirit voice the answer comes," etc. With all due appreciation of the beauty and appropriateness of much of this detail, we are forced to recognize in the sum of it all a mosaic rather than a composition.

e) Più mosso (Etwas geschwinder)

Where art thou, where art thou, My be-lov-ed land?
Wo bist du, wo bist du, mein ge-lieb-tes Land?

f)

That land, that land where hope is green,
Das Land, das Land so hoff-nungs-grün,

g)

In spir - it voice the ans - wer comes
 Im Gei - ster - hauch tönt's mir zu rück

"There, where thou art not, there is thy rest!"
 „Dort, wo du nicht bist, dort — ist das Glück!"

sp

MEANS OF MAINTAINING UNITY

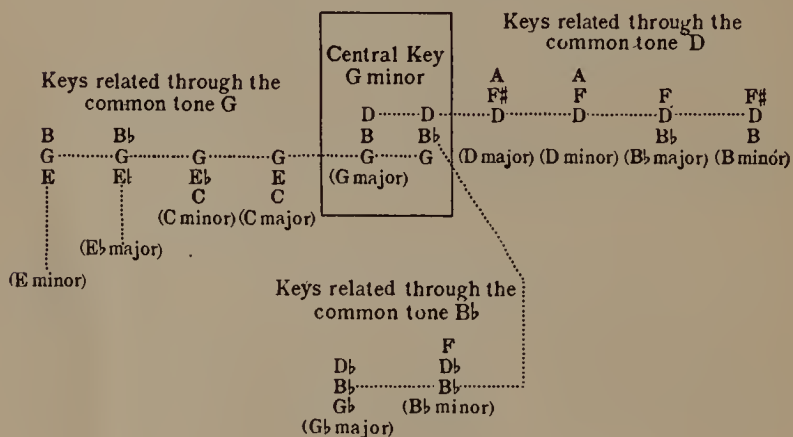
What are the unifying elements in *The Erlking* of which the lack is so disastrously felt in *The Wanderer*? Is it not evident that they are the same that we studied in folksongs, now applied with far more freedom and scope: rhythm of motive, phrase, and key? How admirably unifying, first of all, is the figure of eighth-notes in triplets which, beginning in the first bar, never ceases, in one form or another, though modified according to the expression of the moment, until it makes way for the ominous hush preparing the whispered end: "In his arms the child lay dead." Like all true artists, Schubert uses but the one stone to kill two birds—or a whole flock of birds. His figuration not only establishes atmos-

phere and paints character (in its relenting for the wheedling speech of the Erlking, for instance); it also affords the thread of musical unity on which the varying dramatic beads, we may say, are strung. Now in *The Wanderer* this thread breaks at the word "Where?"; and from there to the end Schubert is continually introducing new rhythms, which do not reëstablish continuity.

Notice, again, how skilfully he varies the left hand motive of the second measure as *The Erlking* progresses, yet always so that its identity remains recognizable. This is but an extension of the manner of treating characteristic motives that we observed in the *Volga Boatmen's Song* and in *Tell Me, O Beauteous Shepherdess*. More powerful as unifying agents are some of the larger correspondences of whole sections: for example, the correspondence, musical as well as dramatic, between the sections given to the Erlking himself (5, 6, 9, 10, 13); and even more strikingly, the unity established between the three cries of the boy not only by theme, but by regular rise in pitch, beginning first on *D*, then on *E*, then on *F*. The chief application of this principle of restatement we find in *The Wanderer*, the return of the melody in *E-major* with the words "I wander on with pain and care," is hardly sufficient to give the sense of any essential musical unity, which on the whole the song lacks.

The subtlest of all the methods of unifying a piece of music that we discussed in the first chapter was that of key or tonality. We saw there that even very primitive people had a sense of the contrast between the "key-note" and its fifth or "dominant," the closest relative it has, and that they could give their songs shape by making them swing away from tonic to dominant at first by what we called centrifugal action, and back again by centripetal action at the end. Now a tone has many cousins, aunts, and uncles, so to speak, less closely related to it than its brothers, the dominant and subdominant: indeed *every key is related to it whose common chord has a tone in common with its common chord*; and thus there may be many more excursions away from the centre in a piece larger than a folksong without any loss of unity, provided equilibrium is finally reës-

Keys Related to G minor



tablished by a return to the centre. *The Erlking* is in the key of *G-minor*, the available key-relatives of which, determined by common tones, may be shown thus in tabular view on the preceding page.

How admirably Schubert's instinct has availed itself of all the possibilities of tonal unity in variety revealed in this scheme! First he bases his song strongly, unmistakably in *G-minor* by establishing it in couplet 1 and reëstablishing it in couplets 15 and 16. Then he gains variety by using almost all the related keys in the other sections,* and even in couplets 11 and 12 using keys unrelated to the central *G-minor*, but related to those that precede them. Nevertheless he is careful to keep all this variety from bewildering us by touching his centre again in couplet No. 7, where the child first cries out, and by establishing it weightily at the end.

In *The Wanderer* the treatment of tonality is much less skilful. There is fumbling at the very start. First it seems as if the key were to be *F#-minor*, then *B-minor*, then *C#-minor*; only with the "I wander on with pain and care" is the central tonality of

* Couplet 2	in B flat major
" 3	" G and C minor
" 4	" B flat minor
" 5, 6	" B flat major
" 7	" G minor
" 8	" B minor
" 9, 10	" C major
" 13	" E flat major
" 14	" B flat minor
" 16	" G and C minor

E-major unequivocally established. From that point on the song suffers from the opposite fault—a lack of variety. All the four chief sections of it begin in the same *E-major*, even after the passage just before the 6-8 time has led us to expect a change of key, so that our expectation is disappointed. The effect is one of undeniable monotony—a sort of block-like stolidity instead of the sensitive flexibility and easy flow of *The Erlking*. Schubert, in short, has tried to solve somewhat similar problems in these two famous songs. In one he has on the whole failed, though achieving much incidental expressiveness. In the other he has gloriously succeeded.

TRUTH OF DECLAMATION

Minute truth of characterization, from line to line or from stanza to stanza of the text, could only be fully achieved, then, after composers had learned to handle their rhythms, both of motive and of key, so freely that they could achieve unity in the through-composed song as convincingly as in the earlier and simpler strophic type.* In somewhat the same way, minute truth to the text from word to word had to await a similar technical ripening as a prerequisite of its full realization. Of this truth of declamation, in minute detail, Schubert is hardly more careful than folk-music had been. In the very second line of

*The strophic type of course persists alongside the other. Some of Schubert's most beautiful songs exemplify it: *Hark, hark, the Lark, Who is Sylvia, By the Sea, My peace art thou*.

The Erlking, for instance, we have the false accentuations:

“*Es ist der Vater mit seinem Kind*”:—“It is the father” (as if anyone had denied that it was he!) with *his* child (as if someone had suggested that the child was illegitimate!)

In no other characteristic of art-song, probably, does Schubert progress so little beyond the standards of folksong, or is he so far out-distanced by his followers, Schumann, Brahms, and above all Hugo Wolf, as in this vital matter of truth of declamation. His attitude towards it was careless, uncritical. Schubert was a man of little or no literary taste, whose musical mind was so fertile that he often wrote half a dozen songs in a single day. Naturally, such a man would exercise little discrimination in choosing his texts; Schumann said of him that he “could have set an advertisement to music,” and many of the “poems” he did set had little more merit than an advertisement; everything was grist that came to his mill. Schumann and Wolf, on the other hand, were writers themselves, accustomed to dealing with words: Brahms, little inclined to express himself in words, at least approached them critically and shows on every page of his music a fine sense of their values. In Wolf the sense of the supreme importance of the text was carried to so high a point that he confined himself largely to one poet at a time

(Mörike, Goethe, etc.) set only the best poets, and when he published his Mörike songs used the poet's picture instead of his own as a frontispiece.

Much as the general attitude changes from Schubert to Wolf, however, much as the level of literary taste and imagination rises, the extraordinary growth of dramatic and declamatory truth of which Wolf may be taken as the culmination depended even more intimately on certain technical developments in which Schubert himself was a pioneer, but by which he could not fully profit. So long as the voice part remained the chief melodic line of the song, with a purely subordinate and secondary "accompaniment" for the piano, no very notable displacement of accent in it, in the interest of truth of declamation, was possible without loss of unity, without that "getting out of the picture" which spoils the whole for the sake of the part. Thus it is obviously impossible to give due value to the words quoted from *Barbara Allen* without disrupting the song. Only when the conception "Song with piano accompaniment" had given place to the more modern conception "Concerted music for voice and piano" did it become possible, by preserving the uniform musical flow in the piano part, to treat the voice more flexibly and expressively.

EQUALITY OF VOICE AND PIANO

Hugo Wolf's songs* suggest the endless possibilities of this new technique. Take, for instance, such a beautiful song as *Morning* (*In der Frühe*). Here the text, by Eduard Mörike, consists of six iambic verses, followed by four trochaic ones. Wolf draws these diverse elements all together by the motive which permeates the entire piano part, and by the same simple means frees himself to follow with minutest sensitiveness the shades of expression of the text. What could be farther removed from the plodding regularity of so much folksong melody than Wolf's sinuous line, of which the openings of the two sections, *a* and *b*, are shown in No. 7



WOLF

No 7

Morning
(In der Frühe)

EDUARD MÖRIKE. (1804-1875)

Translated by Charles Fonteyn Manney

HUGO WOLF

Mörike Songs, No 24

f) Very sustained; heavily and darkly
(*Sehr getragen und schwer*)

No sleep has coold my burn-ing eyes,
Kein Schlaf noch kühlt das Au - ge mir,

*Fifty Songs by Hugo Wolf, The Musicians Library.

And now up - on the east - ern skies The light of day is break - ing.
dort ge - het schon der Tag her - für an mei - nem Kam - mer - fen - ster.

pp

b) *with deep, tender feeling*
(innig und zart)
p

Fear not, fret no more, my soul, and cease to sor - row!
Äng - st'ge, quä - le dich nicht lan - ger, mei - ne See - lel'

pp *very gently*
(sehr weich)

How lovely is the hesitation and fall of the voice on "Fear not," and how impossible it would have been so to hold up the movement of the voice unless the piano had been maintaining movement by the repetition of its motive! This song will repay analysis down to its minutest parts. It is an admirable example of that unified yet endlessly various treatment of a "leading motive" which Schubert introduced in such songs as *Der Doppelgänger*: (quoted here)

pp

which Schumann and Brahms followed, which Wolf brought to its highest potency, and which Wagner

applied on an unprecedented scale in his music-dramas. Another surprising example is Wolf's *The Soldier* (No. 2 from the Eichendorff songs), where he takes endless liberties with the spacing of the words, and with the repetition of the cry "Make haste," yet thanks to the piano motive never loses clearness and the sense of inevitability.

TRANSLATIONS

It will be noted that the declamation of a composer using a foreign language is absolutely at the mercy of the translator, and that the more delicately right is his adjustment of values the more hopelessly and ridiculously wrong it can be rendered by a translator's carelessness. Unfortunately the music-loving public has not generally realized this as yet, with the result that most of the great German songs have been hopelessly ruined for a sensitive literary taste by the ineptitude of translators.*

*How often do singers who ought to know better inflict on us translations scarcely less absurd than a parody which appeared in the New York World under the title:

THE TRANSLATED WAY

(After hearing many song recitals)

"Im wunderschönen Monat Mai."

In the wonder-pretty month of May,
When buds have all upsprung,
With warmnesses was my heart filled,
And dreams—and love which clung.

"In the wonder-pretty month of May,
When warbled all the birds out,
From this my clamorous heart I did
Pour my rapturous words out."

In no other musical matter is the public itself more directly responsible for current abuses through its inexcusable indifference, its slothful complaisance with absurdities. We music lovers, all of us who wish truly to "appreciate" any music coupled with words, have a great responsibility here. We owe it to ourselves to recognize, and proclaim, and tirelessly insist, first, that foreign songs must be rendered for us in our own language, so that we may understand them, texts as well as music; second, that the translations thus necessitated shall be true to the originals, in spirit and in letter. If we permit ourselves to neglect the text by hearing it in a language we do not understand, we tacitly admit that it is negligible, and thereby acknowledge ourselves incapable of appreciating song literature. If on the other hand we tolerate poor translations we scarcely improve our artistic situation by substituting something bad for nothing at all.*

ILLUSTRATION VERSUS IDEALIZATION

Important as minute truth of declamation and characterization are to a song, however, there is a subtler, less obvious, but even more important quality

*Fortunately there is now beginning a movement to provide really beautiful and appropriate English translations for standard songs. In the English magazine *Music and Letters* for January, 1924, appear versions of all the texts of Wilhelm Müller's *Winterreise* (set to music by Schubert, opus 89) "edited with the vocal line" by A. H. Fox Strangways and Steuart Wilson. These are to be issued in book form by the Oxford University Press. Other texts used by Schubert and Schumann, it is announced, will follow.

with which they are sometimes hard to reconcile. This higher quality is that beauty and balance of the whole, that good proportion and freedom from exaggeration and distortion, that fine reticence and restraint, to which we referred when we spoke of the importance of keeping all the detail "in the picture." Such a quality is of course by its very pervasiveness far easier to lose sight of than the localized felicities of characterization; but the best taste is ever aware of it, and real appreciation of what is best in music can only come when full cognizance is taken of it. The noblest art is not only vivid and striking from moment to moment; it is bathed in an atmosphere of general beauty in which all details are harmonized; in short, it is *idealization* rather than mere *illustration*.

The distinction here made between illustration and idealization is so subtle and at the same time so fundamental that it may be worth while to give an example of the way it works out in the art of the interpreter before we try to trace it in the attitudes of composers. Let us take the case of a singer who wishes to interpret Schumann's beautiful setting of Heine's *The Lotus Flower*. (*Fifty Songs by Robert Schumann*, The Musicians Library). He is not likely to go wrong in the first stanza:

"The lotus flower doth languish
Under the sun's fierce light;
With drooping head she waiteth,
She dreamily waits for the night."

But in the second:

“The moon is her true lover,
He wakes her with fond embrace;
For him she gladly unveileth
Her sweet and flower-like face.”

Schumann, in keeping with the change of feeling, has made an exquisite modulation from the original key of *F* to the distant one of *Ab*, which enters here with magical effect. The singer must give us the sense of this change of mood, but without too sudden or violent a wrench which would disrupt the continuity of the whole. But the real pitfall awaits him in the last stanza:

“She blooms and glows and brightens,
And mutely gazes above;
She weeps and exhales and trembles
With love and the sorrows of love.”

Schumann has given an indescribable urgency of passion to the first couplet by his harmony, and has indicated that the movement is to be gradually accelerated (*accelerando poco a poco*). For the second he slows the movement down again, and repeats the



SCHUMANN

last line on a phrase of melody that is itself a sigh. Now nine singers out of ten will here succumb to the temptation to illustrate rather than to idealize; that is, they will take the first couplet at a gallop and the second at a snail's pace, and we shall lose all

sense of any relation between them, and with it of the heavenly musical beauty that suffuses the whole song. Such a mistake rests on a fatal miscalculation, since in an art like music the whole is inestimably greater than the sum of the parts. A memorable comment made on such a singer who gave a recital in Carnegie Hall, New York, is recorded by Mr. W. F. Apthorp in the preface to his edition of the *Songs by Robert Franz*. "If he only had not sung with so much 'expression', remarked the musician as the audience left the hall, there would not have been a dry eye in the house." (This musician was Mr. Arthur Whiting. The singer was the late David Bispham.)

Now just as interpretative artists are divided by temperament into those who tend to sacrifice ideal beauty to illustrative detail and those who prefer to keep ideal beauty, even when it entails a loss of vividness of illustration, so we may divide creative artists into those who tend towards the "dramatic" on the one hand and the "lyric" on the other. Among song composers, for instance, and speaking broadly, it would perhaps be true to say that Schubert, Franz, Grieg, and Schumann are more lyric, while Liszt, Strauss, and Wolf are more dramatic. A writer in *The Art of Music* says of Liszt, for instance: "Caring little for the formal unity of the songs, he introduced the description suggested by the words whenever the suggestion came." On another composer, once

greatly admired but now almost forgotten, probably chiefly because of his deficiency in purely musical beauty, he comments: "In Spohr's songs detail is elaborated until one loses all sense of form and outline." Such thorough-going champions of the dramatic style of song as Mr. Ernest Newman do not always do full justice to the less striking qualities of Schubert, Schumann, and Brahms. Not all listeners would prefer Wolf's setting of Mörike's *The Forsaken Maiden* to Schumann's so unqualifiedly as he does. (See Ernest Newman's *Hugo Wolf*). It is worth while for the music lover to come to his own conclusions also on the comparison that Mr. Newman makes between Hugo Wolf's and Brahms's settings of Mörike's *To an Aeolian Harp*. Such comparisons stimulate strongly the discriminations on which musical taste depends.

THE PERFECT BALANCE OF DRAMATIC AND LYRIC ELEMENTS

A just proportion between dramatic and lyric qualities, between illustration and idealization, has perhaps been oftener and more perfectly achieved by Brahms than by any other composer of songs. Such masterpieces as his *O kühler Wald*, so deeply spiritual, or *Immer leiser wird mein Schlummer*, with its masterly variety in unity through rhythm and key and its profound feeling, or *Feldeinsamkeit* with its



BRAHMS

lovely breath of open fields, to say nothing of the simpler, more popular songs like *The Sapphic Ode*, *Meine Liebe ist grün*, and *Von ewiger Liebe*, seem to carry the art-song to its highest synthesis of expression and beauty.

Take, for instance, *Der Tod, das ist die kühle Nacht* (Death is like the Cooling Night). How wonderfully expressive is the darkening of the harmony at the words "Es dunkelt schon" (The night is near), with its effect of groping and losing its way! How delicately the rhythm freshens at the words "Über mein Bett erhebt sich ein Baum" (Above my bed there grows a tree)! How the music exults as the nightingale "sings aloud for very love," and how it darkens back into the atmosphere of dream at the end! And yet all these details "stay in the picture," the artistic unity and beauty of the whole is perfect, and we are never unable to see the forest for the trees. With Brahms the art-song has not only a vividness and sensuous variety such as Strauss, Wolf, and some others share, but also an even rarer and more precious Bach-like magnanimity and noble reserve.

QUESTIONS FOR REVIEW

1. In what quality do art songs usually excel folksongs?
In what quality are they apt to fall below them?

2. What five composers are the chief masters of the art song?
3. How does the setting of all the stanzas of a poem to a single stanza of music limit expression? How did Schubert overcome this difficulty?
4. What is the story of the *Erlking* and how does Schubert individualize the persons in it?
5. How does he use (a) figuration, (b) motive repetition, and (c) key, to unify the *Erlking*?
6. Contrast the *Wanderer* with the *Erlking* as a piece of composition.
7. What do we mean by "truth of declamation"? Give an example of the lack of it.
8. Contrast Schubert with Hugo Wolf in this matter.
9. How does the use of *motives* in the piano part enable Wolf to get increased variety of declamation in the voice?
10. How can too much *expression* injure the beauty of a song? Contrast Wolf's and Brahms's methods as to the relative value they assign to expression and beauty.

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ILLUSTRATIVE RECORDS AND ROLLS

Records:

V—Victor; B—Brunswick; C—Columbia; E—Edison.

Rolls:

A—Ampico; D—Duo-Art; M—Melodee; Q—QRS;
W—Welte-Mignon.

MUSIC MENTIONED IN CHAPTER II

Barbara Allen V.

BRAHMS—Sapphic Ode B.

SCHUBERT—By the sea (*Am Meer*) A, W.

Erlking, The C, E, V; A, D, W.

Gretchen at the spinning wheel D.

Hark! hark! the lark B, C, V; A, D, W.

My peace thou art (*Du bist die Ruh*)
V; A, D, W.

Wanderer, The C, E; A, W.

Who is Sylvia? E, V; A.

SCHUMANN—Lotus flower (*Die Lotusblume*) V; D.

ART SONGS (Additional)

BRAHMS—Thy blue eyes (*Deine blaues Auge*) V.

FRANZ—The rose (*Es hat die Rose*) V.

FRANCK—La Procession V.

GRIEG—First primrose and Greeting V.

MASSNET—Twilight (*Crepuscule*) V.

MENDELSSOHN—On wings of song E, V; A, D, M, Q.

RACHMANINOFF—When night descends V.

SCHUBERT—Linden tree, The (*Der Lindenbaum*) V.
Serenade E, V; A, D, M, Q.

SCHUMANN—Dedication (*Widmung*) V; A, D, W.
Moonlight (*Mondnacht*) V.

STRAUSS—All Souls Day (*Allerseelen*) V; A.
Morning (*Morgen*) V.

WOLF—To rest, to rest (*Zur 'ruh, zur ruh!*) V.

CHAPTER III

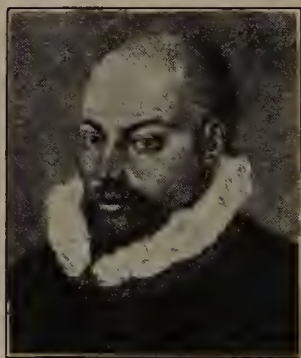
OPERA AND ORATORIO

THE EARLIEST ARTISTIC MUSIC

SIR HUBERT PARRY has somewhere said that it is no more possible to build a sonata without a developed artistic technique than a ship or a cathedral. The artless music of the people could not grow into the art songs of Schubert, Schumann, Brahms, Strauss, Wolf, and other nineteenth-century composers until musicians had worked out the necessary means for obtaining depth and variety of expression, and clearness of relationship of parts in the most broadly planned designs, that we have been studying; and this work took time. When the art songs finally came, together with sonatas, quartets, symphonies and other developed types of instrumental music, they corresponded very closely in their principles of construction, as we have seen, to the folksongs, the chief difference being the scale on which motive-development, phrase-balance, and organization by departure from key and return to it were laid out. But before this point could be reached music had to go through a long phase of development, a sort of infancy, in

which it was confined to the church, and its aims and methods were limited by what was acceptable to the church.

For musical art, growing up like most of the other arts* under ecclesiastical protection, was obliged like them to throw off when it approached maturity the very authority that had guarded its childhood, and to assert its right to a freer and broader life in the great world. Thus most of the peculiar limitations defining the style of that choral art of which Palestrina (1528-1594) and Orlandus Lassus (1520-1594) are considered the greatest masters may be traced back in last analysis to the noble but narrow ideal of expression which animated it. "No other form of chorus music has ex-



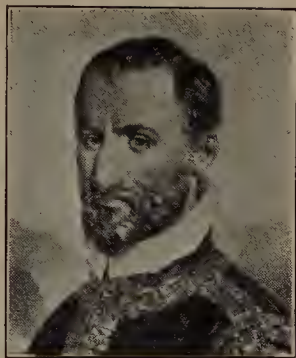
LASSUS

isted," says Dickinson,† "so objective and impersonal, so free from the stress and stir of passion, so plainly reflecting an exalted spiritualized state of feeling. . . . The devotee strives to withdraw into a retreat within the inner shrine of religious contemplation, where no echoes of the world reverberate. . . . Of this cloistral mood the church music of the Palestrina

*Folksongs, of course, were the product not of conscious art but of instinctive impulse.

†*Music in the History of the Western Church*, Edward Dickinson, page 178.

age is the most subtle and suggestive embodiment ever realized in art. It is as far as possible removed from profane suggestion; in the ineffable calmness, pure from every trace of struggle, with which it vibrates, it is the most adequate emblem of that eternal repose toward which the believer yearns."



PALESTRINA

Now just as what most strikes anyone with a modern point of view in this description is its insistence on a mediaeval, ascetic ideal, expressing itself in negatives ("impersonal," "free from passion," "retreat where no echoes of the world reverberate," "removed from profane suggestion," "pure from every trace of struggle") so the impression one gets in listening to Lassus's *Hear my Prayer, O Lord*, or Palestrina's *Popule Meus* after the *Volga Boatmen's Song* even, and still more after any lively Italian or French folksong, is like that of passing from full Mediterranean sunlight into the dim and incense-laden air of a cathedral. Beautiful as it is, it is a little inhuman, or perhaps superhuman. Even the methods by which it gets its characteristic effects are best described in negative terms.

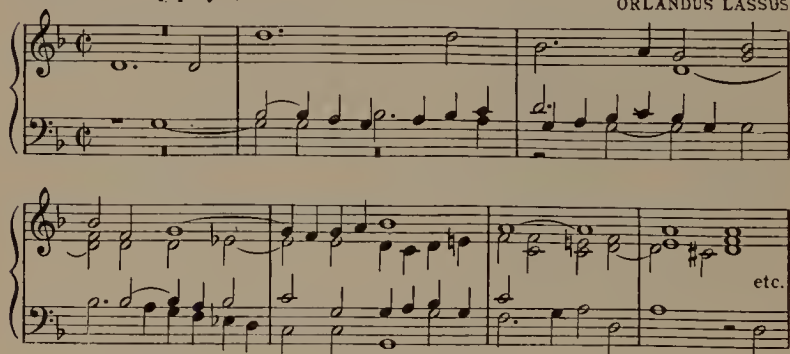
From the assignment of each "part" or melody, not to an individual voice or instrument, but to a group of

voices singing together, comes in large measure the impression of "impersonality" of which Dickinson speaks, an impression felt to the full only when the music is heard as it was meant to be heard, intoned in a church by a large choir, and almost completely lost save to the highly imaginative listener when it is translated to so uncongenial a medium as the piano. Yet even in the opening of Lassus's *Hear My Prayer, O Lord*, as adapted for the piano from the original four-part choral form in No. 8, a sympathetic listener

No 8

From "Hear my prayer, O Lord"

ORLANDUS LASSUS



can feel the detachment and remoteness of the subtle intertwining of many voices, especially in contrast with the direct utterance of one voice of the *Volga Boatmen's Song*. This effect of remoteness is enhanced by the way the separate groups of voices are kept from standing out, are made to coalesce and lose themselves in each other, so to speak, by the predominantly consonant ("sounding together," from Latin con-sonare) character of the harmony. All the chords

at important points such as the beginnings of the measures, save only that in the seventh and last measure, are pure consonances of the simplest, most transparent kind. Even that one is so managed that the two parts (alto and tenor) which for a moment dissonate or sound apart, do so only for a moment, and coming from a consonance, immediately return to it.* Hence comes a sweetness and clearness of tone in the whole passage that almost suggests the choiring of angels. Free is it indeed from human passion, "pure from every trace of struggle;" for struggle and passion, as the composers of operas were later to find out, express themselves naturally in dissonance.

Even more important than the absence of dissonance is the absence of rhythm. Quiet even flow has this chorus, but no definite rhythm such as we find in folksongs and in nearly all modern music. There is no definite point of rest until the sixth measure, where our example ends. The general impression is not akin to that of verse, with its balancing lines, but rather that of a rambling musical prose, as indeed the text set was the Latin prose of the Catholic ritual. Nor are there any rhythms of motives, nor indeed any motives that could be built into rhythms. For motives cannot exist without accents to group themselves about, and strong accents were not tolerated by the church composers, who felt instinctively that the associations they would arouse with dancing and the

*This is technically called "preparing" and "resolving" a dissonance.

lively feelings it expresses* would be inappropriate, as admitting a "profane suggestion" contrary to the cloistral spirit. Hence the music of Palestrina and Lassus and their fellows lacks both rhythm of phrase and rhythm of motive.

Finally, it lacks also rhythm of harmonies and keys. Contrast the definite ebb and flow of a whole melody about one tone felt in the folksongs we studied (the *Volga Boatmen's Song* about the tone *D*, *Tell me, O beauteous shepherdess* about *A*, and *Far and high* about *D*) with the vagueness with which *Hear my Prayer, O Lord* wanders from the opening *G-minor* chord to *Bb-major* in the fourth measure, *C-minor* in the fifth, *F-major* in the sixth, and *D-minor* in the seventh. There is here simply no sense of key or tonality.† Or listen to Palestrina's *Popule Meus* and see whether you have any clear idea of when it ends. It seems not to end, in fact, but to need another chord to complete it. This is because it is written not in our modern major or minor scale but in one of those old ecclesiastical modes that preceded them, and out of which they were painfully and slowly evolved during the seventeenth century. Many folksongs felt the influence of the modes; *Neath the Shadow of a Tree*

*See page 58, also Gehrkens' *Fundamentals of Music*, p. 55 et seq.

†The *F-major* of the sixth measure is not even "related" to the opening *G-minor* in the sense explained in Chapter II in dealing with Schubert's *Erlking*. There we had a long piece all unified by the use of related keys; here we have a passage far shorter which nevertheless entirely lacks such unity.

(Page 8) is modal, as we can realize by changing all its *F*'s to *F*♯ and seeing how much more definite (though also more commonplace) it becomes.

The pure choral music of the sixteenth century, then, pure of individualism, pure of dissonance, pure of motives and rhythms, and pure of tonality, the most potent of all elements of organization in later music, was almost too pure for "human nature's daily food." At any rate, when the "Camerata," that group of experimenters and reformers who have become famous as the founders of the opera, met at Florence in the opening year of the next century, 1600, it was to turn their backs on this beautiful but cloistral art, and to seek, inspired by the humanism of the renaissance, a "new music" (*nuove musiche*, as they called it) to which "nothing human should be alien."

NEW IDEALS

Beginning, as they were obliged to do, by throwing overboard all the technical means which had been slowly and painfully built up by the choral school, they found themselves without traditions, without methods, helpless as children in the sea of tones, and obliged to improvise everything afresh. They wished above all to represent the play of passions in the actual world, the daily life of men and women. They had therefore to substitute individual singers for the groups used in the older style. And since only one

person could speak (or sing) at a time if the action was to remain clear, they could not use the "polyphonic" or many-voiced texture of interweaving parts, but had to devise a new style, at first unbelievably crude, in which the single voice, moving up and down in a sort of intensification of the cadences of speech, is supported by detached chords from the orchestra. This was the famous monodic style, or *recitative*. How primitive it was at first, even from the point of view of expression, its excuse for being, may be seen from this brief passage from the first preserved opera, Peri's *Euridice*, 1600, in which Orpheus mourns Euridice's descent to Hades. Compare this with the fragment from Lassus, noting how

No 9

Air from "Euridice"
(1600)

JACOPO PERI (1580-1625)

VOICE

O mio core, O mio speme, O pace, O vi-ta,

ACCOMP.

O - hi - mel! Chi mi t'ha tol - to. Chi mi t'ha

tol - to, Ohi-me! de - ve se - gi - ta.

angular and abrupt is the style in comparison with

his smooth flow. Nor is there any more sense of tonality to hold it together; the *G-minor* chord follows the *E-major* as if by accident; and lacking as it does the coherence given by strands of subordinate melody, it seems in danger of breaking in two at almost every measure.

It is instructive to contrast this bit with another from the same opera, in which modern methods of attaining coherence and unity are anticipated in surprising fashion. Already in this first opera, it is incidentally amusing to note, dramatic truth had but a poor chance against that "happy ending" which the public demands, and the librettist brings back Euri-

Nº 10

Air from "Euridice"
(1600)

JACOPO PERI (1560-1625)

VOICE

AccOMP.

Gio - i - teal can - to mio Sel - ve fron - do -

se. Gio - i - tea - ma - ti col - li e d'o - gni in - tor - no.

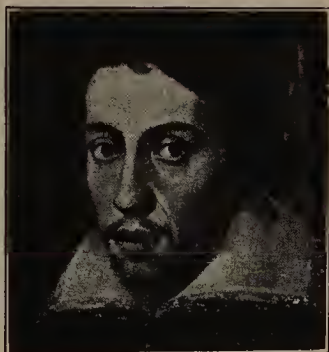
Ec - co rim - bom - bi dal - le val - le as - co - se.

dice from Hades, thus as Parry slily remarks* “relieving the story of its poignancy, and a good deal of its point.” The second excerpt (No. 10) is Orpheus’ expression of his joy. Parry compares the two passages. “The phrases which express bereavement and sorrow,” he says, “are tortuous, irregular, spasmodic—broken with catching breath and wailing accent; whereas the expression of joy is flowing, easy, and continuous, and unusually well defined and regular in form, approaching as nearly to the types of modern harmonic art as was possible in those days.” Remarkable indeed is the clearness of the design here. There are perfectly definite motives, driven into our minds by repetition: the motive in measures 2-3, for instance, is inverted in 4-5, and that of measures 6-7 is echoed at a lower pitch in 8-9. There are perfectly definite two-measure phrases, balancing each other throughout. Most remarkable of all, there is a rhythm of tonality, away from the central key of *G* to the contrasting *D* at the ninth measure, and strongly back to it at the end. In short, all the methods that give our modern music its beauty and clearness of design are here present in germ, though, of course, not yet worked out.

Only seven years after this “first opera,” the new principles both of expression and design were already so far advanced that Claudio Monteverde (1568-1643),

*Parry, *The Evolution of the Art of Music*, page 129.

perhaps the greatest single genius of this school, could write his famous *Lament of Ariadne*, said to have "moved all who heard it to tears." As regards expression, we note not only the eloquence of the general movements of the voice, so much freer and bolder than in Peri's similar plaint, but especially the poignancy of the strong "unprepared" dissonances peculiar to Monteverde.* Instinctively a dramatist with



MONTEVERDE

No 11

Lasciatemi Morire
(Let Death now come)
From "Arianna"

English Version by
Charles Fonteyn Manney

CLAUDIO MONTEVERDE (1568-1643)

La - scia - te - mi mo - ri - re! La - scia - te - mi mo -
Let death — now come to claim me! Let death now come to

ri - rel E che vo - le - te voi — che mi con - for - te
claim me! What, I im - plore — you, — Could bring me com - fort

*For example, in the second measure, the *F* in the voice against the *G* in the bass; in the eleventh measure, the *A* in the voice against the *B* in the bass. For a slightly modernized version of this air see *Early Italian Songs and Aires, Vol. I*. Edited by Pietro Floridia (The Musicians Library).

In co-sì du-ra sor-te, In co-sì gran mar-ti-re? La-
In a fàte so ap-pall-ing, In such a mar-tyr's tor-ment? Let

scia-te-mi. mo-ri-re! La-scia-te-mi mo-ri-re!
death now come to claim me! Let death now come to claim me!

an unerring sense for emotional effect, he is credited with the invention of the string *tremolo* (trembling of the bow), and of the *pizzicato* (plucking of the string), first used, it is said, to accompany a sword thrust. In the matter of design, the *Lament* exemplifies not only rhythm of motives, phrases and harmony, but perfectly clear three-part form, a Statement in the first six measures, a strongly marked Contrast in the next eight, and a Return delightful to the aesthetic sense in the last six. *f*

THEIR ARDUOUS REALIZATION

Thus in the short space of seven years, between the first meetings of the Camerata in 1600 and the appearance of Monteverde's *Arianna* in 1607, had been laid the foundations of modern opera, aiming as it

does to express the diverse passions of every-day life instead of confining itself to religious aspiration, and using to that end individual singers (and players) instead of choral groups;—hence couched in the homophonic or single-melodied style rather than the polyphonic, and attaining coherence less by means of texture than by rhythm of motive, phrase, and key. The foundations had been laid; but before the superstructure could attain the magnificent impressiveness we so admire in the work of Verdi (1813-1901), Wagner (1813-1883) and other modern composers, two centuries had to elapse, long, full, difficult centuries in which certain characteristic abuses and defects, corrected over and over again by reformers of devotion and of genius—men like Monteverde, Gluck, Weber—sprang up ever new like tough weeds in a field prepared for some finer crop, and seem never to be decisively conquered.

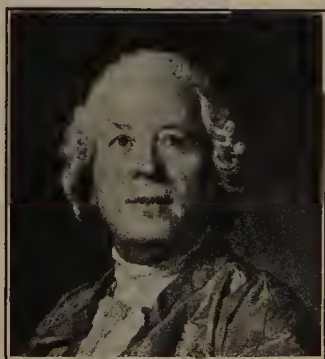
The history of opera has been more chequered, fuller of strong contrasts between the facile popularity of tinsel and the struggles of genius for the true gold than any other branch of music. This is probably in part because opera audiences have always contained a large proportion of people who cared nothing for music, but who came to gratify a curiosity about personalities, of love of color, display, and excitement, or a mere desire to be effortlessly entertained. The obligation of intelligent in-

terest is by no group of music-lovers so complacently ignored as by opera-goers. Parry truly sums up the situation when he says: "The problem to be solved in fitting intelligible music to intelligible drama is one of the most complicated and delicate ever undertaken by man; and the solution is made all the more difficult through the fact that the kind of public who frequent operas do not in the least care to have it solved. Operatic audiences have always had the lowest standard of taste of any section of human beings calling themselves musical. They generally have a gross appetite for anything, so long as it is not intrinsically good." The words hardly seem too severe when we see how constantly from the first the indifference and stupid complaisance of the public has defeated the finest efforts of the greatest geniuses.

The greatest operatic composers, from Peri and Monteverde to Verdi and Wagner, have always instinctively concentrated their best efforts upon expression, and have realized that all the elements of their art must serve it and be kept subordinate to it. The public, on the contrary, has always heedlessly erected these subordinate means into ends. Take, for instance, the capital matter of the relation of the individual singers to the *ensemble* of the whole performance. Good composers have always felt by instinct that what we may call "team-work" was as vital to music as it is to athletics. The beauty, proportion, and expres-

siveness of the whole requires that each individual stay in his proper place. But the public has had too little artistic sense to realize this, and has disastrously pampered the vanity of singers, and encouraged them to turn what should be a dramatic action into a vulgar parade of personalities. This began with the first opera, Peri's *Euridice*. In his preface the composer praises his prima donna, Signora Archilei, whom he politely dubs "The Euterpe of our age," who, he says, "has always made my music worthy of her singing by adorning it with those turns and long vocal flourishes which are at all times devised by the activity of her genius"—"more," he significantly adds, "in obedience to the fashion of our time than because she thinks they constitute the beauty and strength of our singing."

When, over a hundred and fifty years later, the great reformer Gluck (1714-1787) turned away from the prevailing fashion in Italian operas, and, over fifty years old, initiated the reforms which led towards Wagner perhaps more significantly than any other, he treated the tyranny of singers a little less conciliatingly. "I have resolved," he announced in his preface to *Alceste* (1767) "to avoid all those abuses which



GLUCK

have crept into Italian opera through the mistaken vanity of singers and the unwise compliance of composers, and which have rendered it wearisome and ridiculous, instead of being, as it once was, the grandest and most imposing stage of modern times I have been very careful never to stop a singer in the middle of a piece either for the purpose of displaying the flexibility of his voice in some favorable vowel, or that the orchestra may give him time to take breath before a long-sustained note In fact, my object has been to put an end to abuses against which good taste and good sense have long protested in vain." Alas! another hundred and fifty years have passed since Gluck wrote this so simple sounding declaration; Wagner has come and gone, and been blamed by the star-gazers for "putting the pedestal on the stage and the statue in the orchestra"; and to-day as always, people who ought to know better will say, "It doesn't matter what the opera is, I always love to hear Caruso (or Garden, or Farrar)."*

Audiences which would completely stop the dramatic action at the end of every song in order to applaud the singer evidently did not take their drama very seriously; and the expressive value of the action is therefore one of the things that reformers in every age have tried to insist upon. In the palmy days of Italian operas in the eighteenth century, when they were

*Compare the article, *Domesticating Music*, in *Music as a Humanity*, by Daniel Gregory Mason.

the fashion in every capital of Europe, their absurdities as drama almost passed belief. Mr. Surette tells of one of them in which, as the hero is pursuing the villain with intent to kill (or the villain the hero, it makes little difference which) they come upon the heroine. A favorable opportunity for a trio! The trio is sung, and at its conclusion the chase is resumed! Well has it been said that such "operas" are nothing more than "concerts in costume." The dramatic element in them is almost negligible. And in art whatever is neglected is always at once dominated by convention, and becomes mechanized, stereotyped, dead. The "drama" of Italian operas was incredibly standardized. Always the story must be drawn from classical mythology. Always, whatever the story, there must be six characters, three men and three women. Each must have certain traditional types of arias to sing at certain prescribed places. Even the verse used was controlled by prescription: blank verse for the recitatives, rhymed hexameters for the arias.

The chorus was used whenever mass vocal effect was wanted without regard to dramatic appropriateness; it was Gluck who insisted that the chorus should only appear when the story called for masses of people (as he has so splendidly used it, for example, in his Chorus of Furies in *Orpheus*). The same principle of course applies to the ballet. The famous fiasco of Wagner's *Tannhäuser* in Paris in 1861 was

due to the conflicting ideas of audience and artist on this point. "Wagner was informed," says Mr. Henderson,* "that a ballet in the second act was an absolute necessity, because the subscribers, chiefly members of the Jockey Club, never arrived till the middle of the evening, and they demanded a ballet at that time for their especial delectation. Wagner refused to introduce a meaningless dance into his second act, but 'saw in the first act, at the luxurious court of Venus, a most perfect opportunity for a choreographic scene of some real meaning' The failure of the work was due to the persistent opposition of the members of the Jockey Club, who blew hunting whistles, indulged in hisses and catcalls, and otherwise made such a disturbance that the work did not get a fair hearing."

Wherever the ideal of expression was forgotten, the orchestral part of the operas underwent the same degeneration into stereotype that we find in the vocal, choral, and choreographic portions. In the old *recitative secco*, or "dry recitative," as it was well named, the detached chords that supported the reciting voice were the veriest musical formulae, dictated by custom, without life or meaning. In the arias the result of too much preoccupation with the cheap tastes of the audiences, too little artistic self-respect, was, as Parry

*Article, *Richard Wagner*, by W. J. Henderson. *Famous Composers and Their Works*, p. 541.

points out* that "the good artistic work which used to be put into the accompaniment . . . degenerated into worthless jiggling formulas, like the accompaniments to dance-tunes, which have neither artistic purpose nor characteristic relevancy to the situation." The only extended part of the operas that was purely instrumental, the overture, was similarly conventionalized. Seldom did it have anything to do with the story, or was it more than a formal and rather meaningless piece, played before the curtain rose and while the audience were finding their seats and greeting each other. Here again Gluck led in reform. "My idea is," he said, "that the overture should indicate the subject and prepare the spectators for the character of the piece they are about to see." How magnificently his own *Iphigenia in Aulis* Overture performs this function has been analyzed in detail by no less a master than Wagner,† whose own overtures, such as those to *Lohengrin*, *Tannhäuser*, *Tristan and Isolde* and *Parsifal*, especially, show to what potency it can be carried.

The work of Wagner's most direct precursor in this matter of orchestral expression deserves a word here. Carl Maria von Weber (1786-1826) was the first to show clearly that power of instrumental *timbres* to delineate, or at least to suggest, all sorts of objects and

**Evolution of the Art of Music*, page 308.

†See *Masters in Music*, edited by Daniel Gregory Mason, Vol. VI, part IV, on Gluck.

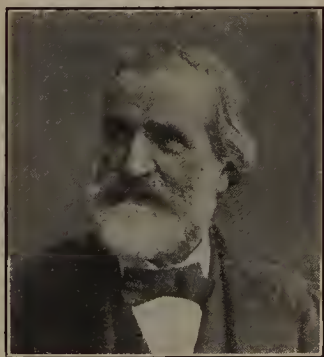
situations, that Wagner was afterwards to carry so far in passages like the *Rhine music*, the *Fire music*, the *Waldweben*, the *Ride of the Valkyries*. "At the moment when," says Riemann* "after the first twenty-four measures of the overture to *Der Freischütz*, with their horn sounds breathing the fragrance of the forests while the string orchestra suggests the murmuring of the leaves, the mysterious boding tones of the two clarinets are heard, and shuddering *G* and *C* strings of the violins and violas quiver and the deep thuds of the kettle drums and the pizzicati (plucked notes) of the basses arrest the beating of one's heart,—then was the romantic opera born."

Thus always do the great individual artists, tirelessly seeking the ideal of sincere and eloquent expression, ceaselessly combating the indifference, the inertia, the trivial conventionality of the herd, advance from age to age the cause of art. "The only things vital in drama, as in every art," says Galsworthy, himself one of the noblest artists of our day, "are achieved when the maker has fixed his soul on the making of a thing which shall seem fine to himself. It is the only standard; all the others—success, money, even the pleasure and benefit of other people—lead to confusion in the artist's spirit, and to the making of dust castles. To please your best self is the only way of being sincere." That is doubtless the reason there are so many "dust-castles" among Italian

**Geschichte der Musik seit Beethoven*, p. 186.

operas, and it also suggests why the work of the greatest reformers of opera, the men who like Gluck, Verdi, and Wagner have insisted on something better, has had to be so laborious, so slow to find itself and to develop power. Gluck did not begin his reforms until after fifty; Wagner, beginning with the noisy and conventional *Rienzi*, finished with *The Mastersingers of Nuremberg* at fifty-four and *Parsifal* at sixty-nine; Verdi, who as a young man perpetrated the trivial though attractive *Trovatore* and *Traviata*, achieved his masterpieces,—*Otello* at seventy-four and *Falstaff* at eighty! The reason, of course, is that to please one's best self requires a developed technique as well as a good intention,—takes, in short, a life-time.

Within such a life-time of artistic growth, the work of a single man, if he is a genius, may well touch both extremes, that of conventional mediocrity and that of individual nobility and power. Such lives as Verdi's and Wagner's are microcosms of the whole growth of opera. Verdi, for instance, in *Il Trovatore*, produced in 1853, when he was forty years old, writes what is, save for a certain Verdian enthusiasm and forthrightness of spirit, a conventional Italian opera. It is divided up into arias, duets, trios, and the like, each



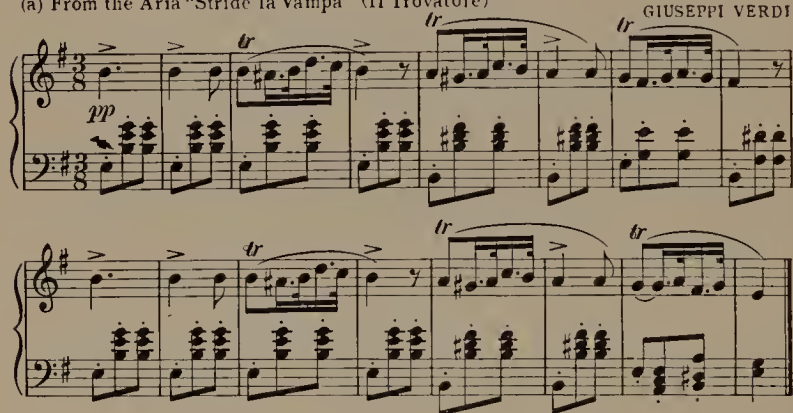
VERDI

complete in itself, written in the style of vocal melodies grateful for the singer, with set "accompaniments," often very stereotyped, and scored for a frequently noisy "orchestra of salt-box, tongs, and bones," as Browning called it. As for the musical style, it may be not unfairly characterized as the hand-organ-hurdy-gurdy style, as will be seen from sample in No. 12 (a).

№12

(a) From the Aria "Stride la Vampa" (Il Trovatore)

GIUSEPPI VERDI



(b) From Duet of Othello and Desdemona (Otello, Act III, Scene II)

GIUSEPPI VERDI



Mason C III-5

If we compare this with the duet of Othello and Desdemona in Act III, Scene II of *Otello*, we can hardly believe this later Verdi the same man.* Not only

*See *Masters in Music*, Verdi, for a detailed working-out of this contrast, illustrated by the music itself.

has the style become indescribably mellowed and ennobled, the sing-song vulgarity of the earlier melody given place to the fine flexible firmness shown in the opening phrase (No. 12b), but the entire texture and method are different. There are no longer definite self-complete "tunes" for the voices, but a sort of freely-ramifying continuous declamation. The orchestral part, meanwhile, is no longer accompaniment, but a significant, beautiful, and often highly complex music in itself, bearing much of the burden of the entire expression. In fact there is a difference between the two styles similar to what we found between the freely expressive style of Hugo Wolf and the much narrower range of folksong (see section *Equality of Voice and Piano*, chapter II).

RICHARD WAGNER AND THE MUSIC-DRAMA

As it was with Verdi, so also was it with Wagner. Different as were the two men, they shared that power of continual self-criticism and artistic self-renewal which makes it possible for a composer to progress steadily throughout a whole life-time. *Parsifal* (1882) was as far beyond *Rienzi* (1840) as was *Otello* (1887) beyond *Il Trovatore* (1853), and seems to belong to a different world. Wagner himself, who had a keen instinct for the value of names, recognized this when he called his later works, not "operas," but "music-dramas." The compound word suggests a

compound thing—an art-form so far removed from the “concerts in costume” of conventional Italian opera that music and drama are in it conceived to be of equal importance, and Wagner even deprecated concert performance of his music as separating it from the action which was its reason for being.



WAGNER

From music he demanded severe sacrifices. The chorus must not be heard except when it participated in the action. Set pieces like arias and duets, with their complete stops, break the dramatic verisimilitude, and he therefore substituted for them a continuous declamation which he called “infinite melody.” The orchestra could suggest, by definite melodies of its own, associated with definite characters or ideas (the famous Wagnerian “leading motives”) developments of the drama, and was thus lifted out of the place of mere accompaniment into an essential part of Wagner’s complex art. Finally, the old classic mythological stories were displaced, as subjects, by legends of Wagner’s own forefathers in the middle ages; and as he was his own librettist, he could achieve a completeness of fusion between the dramatic and musical elements never attained before. In all these ways, Wagner vitalized and humanized this art-form that so easily hardens into convention and stereotype.

Interesting as were his theories, his practice was even better. After all, it is the fabric of the music itself, its melody, rhythm, harmony, that finally establish its rank. The fabric of Wagner's music goes on becoming more and more subtle, elastic, and ex-

No 13

(a) From Rienzi's Prayer

WAGNER

To Thee, to Thee I owe the loft - y aim
du lie - best mir er - hab' - ne Ei - gen - schaft

(b) From Siegmund's Love Song (Die Walküre)

WAGNER

pp

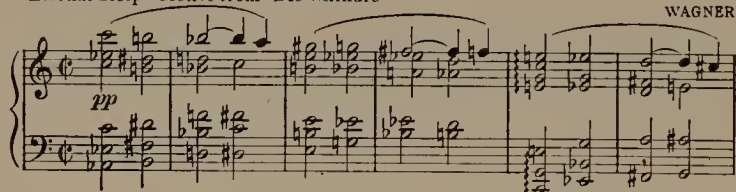
Win - ter storms have waned 'fore the month of May, — In
Win - ter - stür - me wi - chen dem Won - ne - mond, — in
gen - tle ra - diance smil - eth the Spring, With balm - y breez - es,
mil - dem Lich - te leuch - tet der Lenz; — auf lin - den Lüf - ten,
soft and sooth - ing, Won - ders weav - ing, on he wends, Through
leicht und lieb - lich, Wun - der we - bend er sich wiegt; durch
wood and mead - ow wafts his breath - ing, Wide and lus - trous laughs his
Wald und Au - en weht sein A - them, weit ge - öff - net lacht sein
eye; — In songs of birds his sil - v'ry voice re - sounds,
Aug; — aus sel' - ger Vög - lein San - ge süß er - tönt, —
Won - drous frag - rance he — out - breathes; From his liv - ing blood the love - li - est
hol - de Dif - fe hauch - ter aus sei - nem war - men Blut ent - blü - hen
flow - ers are bloom - ing, Leaf and spray spring forth at his voice.
won - ni - ge Blu - men, Keim und Spross ent - springt sei - ner Kraft.

pressive all his life. His youthful rhythms, for instance, are often square-cut, sing-song, and stodgy, as in *Rienzi's Prayer*, where the tune sits down hard, so to speak, at the beginning of each measure.

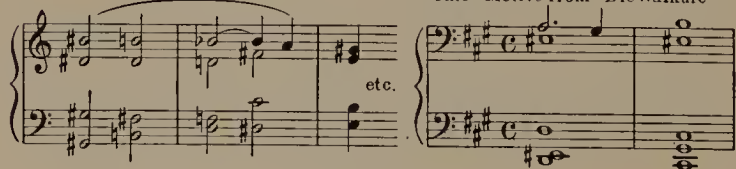
This may be contrasted with the beautiful resilience of Siegmund's Love Song in *Die Walküre* (No. 13b). Almost more extraordinary is the enrichment of the harmonic side of his style, which led him at last to the incomparable expressiveness of motives like the *Eternal Sleep* and *Fate* in *Die Walküre* and the *Love Death* in *Tristan and Isolde*. Hand in hand with the growth in the constituent elements of his style went a

No 14

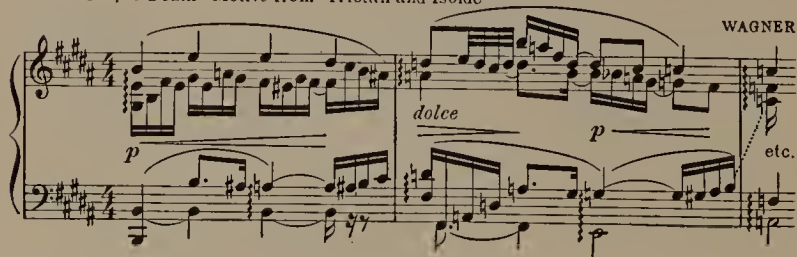
"Eternal Sleep" Motive from "Die Walküre"



"Fate" Motive from "Die Walküre"



"Isolde's Love Death" Motive from "Tristan and Isolde"



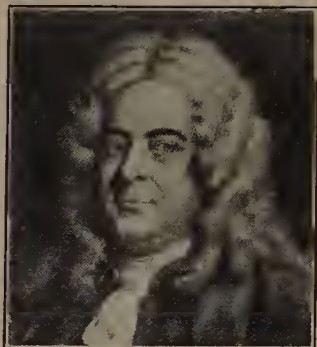
steadily increasing mastery of musical architecture which made possible the famous combination of three motives at once in the Prelude to *Die Meistersinger*,* and the intricate interweaving of motives in the Good Friday Spell from *Parsifal*. Wagner securely dominates the whole modern operatic situation through the invincible right of emotional sincerity, intelligence, and the enormous technical power generated through them.

ORATORIO

In the same year, 1600, that Peri's *Euridice* began the career of opera, a somewhat similar work, *The Representation of the Soul and Body*, by Cavalieri (1550-1598) inaugurated that allied form we call oratorio—a dramatic poem set to music with recitatives, arias, and choruses, but produced in the concert-hall, without the stage accessories of costumes, scenery, or acting. From the first, oratorio naturally suffered less the disadvantages of singers' vanity than its sister of the stage, and drew far greater advantage from the massive impersonal effects of chorus. Its greatest eighteenth century masters, Handel (1685-1759) and J. S. Bach (1685-1750) were those composers who knew how best to marshal the choral masses. Handel, who lived much in Italy, adopted a smooth and pleasing Italianate type of melody, which makes his great choruses in *The Messiah*, *Israel*

*See Gehrkens *Fundamentals of Music*, pp. 118, 119.

in *Egypt*, *Samson*, *Judas Macabees*, and other oratorios grateful to sing and appealing to all types of taste. To Bach, on the other hand, a far deeper and more earnest nature than Handel, the aim of music was expression, and the chief means of attaining it were har-



HANDEL

mony and the interesting combination of significant melodic lines (polyphony). In such works as the *Passion according to Saint Matthew*, the *Christmas Oratorio*, and the *B Minor Mass* we find less grateful and indeed sometimes very difficult writing for the voices, a less popular appeal, but an incomparable sincerity and sublimity of feeling. Bach was indeed too great to be appreciated by his contemporaries or for a long time after his death. It was not until the performance of the *St. Matthew Passion* by Mendelssohn in 1829, seventy-nine years after Bach had died, that his great choral works began to be widely understood.

In the nineteenth century oratorio became less severe, though no less devout, in the work of Haydn, *The Creation* and *The Seasons*, and more



MENDELSSOHN

delicate and refined, if slightly effeminate, in the popular *Elijah* and *St. Paul* of Mendelssohn (1809-1849). In the twentieth, though admirable oratorios have been written, such as *The Dream of Gerontius*, by Sir Edward Elgar (1857—) and *The Beatitudes*, by César Franck (1822-1890) the loss of general interest in choral singing has made the form almost an obsolescent one. It is in part due to this that America has thus far produced almost no large choral works of this type, the two most notable exceptions being Horatio Parker's *Hora Novissima* and Edgar Stillman Kelley's *Pilgrim's Progress*. The latter, however, is named by the composer "A Musical Miracle Play," so out-of-date has the term "oratorio" become. The lack of interest in choral singing just referred to is a pity, for no amount of listening to music produced by professional players and singers or by machines, however technically faultless, can take the place in realizing the full spiritual and emotional value of music that personal participation takes. For this reason the new interest recently aroused and now rapidly spreading, fostered largely by school and college glee clubs, is a hopeful sign, and may eventually lead to a rebirth of the oratorio and kindred types of art.

QUESTIONS FOR REVIEW

1. What were the expressive aims, and the methods of achieving them, of Palestrina and Lassus?
2. About when did these men live?

3. Was their style *polyphonic* or *homophonic*? (Define these terms). Did they use strong rhythm and dissonances? Did their music have definite tonality?
4. What was the *Camerata* and when and where did it arise? How did these composers differ, in aims and methods, from those of the church school?
5. Explain *recitative*.
6. Name several respects in which Monteverde anticipates modern methods.
7. Why did operatic audiences have peculiarly low standards of taste, and how did these retard the development of opera?
8. Compare the influence of the "Star" system in opera with its influence on our modern theatre.
9. What elements in Italian opera become stereotyped by convention? Why is such stereotyping fatal to art?
10. How did Gluck reform the use of (a) chorus, (b) ballet, (c) overture?
11. Discuss Weber and his use of the orchestra, and their relation to Wagner.
12. Illustrate the growth of Verdi's genius with examples.
13. The same of Wagner's.
14. Define oratorio, and name four important examples.

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KREHBIEL	Chapters on Opera.
HENDERSON	How Music Developed.
HENDERSON	Richard Wagner, His Life and his Dramas.
HAMILTON	Music Appreciation, pp. 370-385.

LAVIGNAC	The Music Dramas of Richard Wagner.
NEWMAN	A Study of Wagner.

ILLUSTRATIVE RECORDS AND ROLLS

Records:

V—Victor; B—Brunswick; C—Columbia; E—Edison.

Rolls:

A—Ampico; D—Duo-Art; M—Melodee; Q—QRS;
W—Welte-Mignon.

MUSIC MENTIONED IN CHAPTER III

PALESTRINA—*Popule meus* V.

PERI—*Funeste piaggie* from *Euridice* V.

VERDI—*Stride la vampa* from *Trovatore* B, C, E; V.

WEBER—*Overture to Der Freischütz* V; A, D, M, Q.

WAGNER—*Fire Music* from *Die Walküre* B, V; A, D, M.

Good Friday Spell from *Parsifal* V.

Love Death (Liebestod) from *Tristan*

C, E, V; A, D, W.

Ride of the Valkyries from *Die Walküre*

C, E, V; A, D.

Siegmond's Love Song from *Die Walküre*

B, C, V; A, W.

Overture to Lohengrin C; D.

Overture to Tannhäuser E, V; A, D.

Overture to Die Meistersinger V; D.

Prelude to Tristan E, V; A, D.

Prelude to Parsifal A.

HANDEL—*The Messiah*

Hallelujah chorus C, E, V; A, W.

He shall feed His flock E, V; B.

Comfort ye my people *and* Every valley shall be
exalted E; V.

I know that my Redeemer liveth E, V.

HANDEL—*The Creation*

The heavens are telling V.

With verdure clad E; V.

MENDELSSOHN—*Elijah*

Hear ye Israel V.

If with all your hearts E, V; B.

It is enough E, V; D.

Lord, God of Abraham V.

O rest in the Lord E, V; B, D.

Then shall the righteous shine forth V; B.

MENDELSSOHN—*St. Paul*

Be thou faithful unto death V.

But the Lord is mindful of His own E, V.

O God have mercy E.

ADDITIONAL

LASSUS—Mon coeur se recommande V.

PALESTRINA—Gloria patri V.

Laudate V.

CACCINI—Non piango e non sospiro from *Euridice* V.

GLUCK—Che farò senza Euridice from *Orfeo ed Euridice* C, E, V; B.

MONTEVERDE—Ecco purch' a voi ritorno from *Orfeo* V.

Tu se' morta from *Orfeo* V.

VERDI—Credo from *Otello* E, V; B.

Death of Othello (*Morte d' Otello*) C, E, V.

Ave Maria, from *Otello* E, V.

CHAPTER IV

PIANO MUSIC (THE SMALLER FORMS)

THE EMERGENCE OF INSTRUMENTAL STYLE

NOTHING is more fascinating in the story of musical art than to trace how gradually and by what halting and timid adventures new methods and styles grow out of older ones—how slow and tentative the natural conservatism of the human mind makes all progress. Mr. H. G. Wells has shown in an ingenious passage how this works out in practical affairs: how the earliest railway trains were modelled closely on the stage-coaches they displaced, and how even today our luxurious “parlor-cars” are limited by the narrowness they inherit from the ox-carts from which they evolved. In the seventeenth century, the great century of experiment and innovation in music, the century in which the art was venturing forth from the church where its childhood had been passed and establishing itself in the opera-house, the concert hall, and the drawing-room, this slowness in change of type is particularly evident. We have already seen that the early operas departed little from the ways of church music, retaining for a long time,

for example, the old "modes" which eventually had to be discarded in favor of our modern major and minor scales, better suited to harmony. In the same way instrumental music, one of the greatest achievements of the seventeenth century, began as a mere adaptation of choral music, and only very gradually, as its writers found out what changes were necessary or natural when it was to be played rather than sung, evolved a style of its own.

The style natural to choral music, as we have seen, is made up of a number of separate strands or "voices" (as they are called even when played on instruments) each moving for the most part along the scale-line as its orbit, since easy movements to the next note are more natural to the voice than jumps. Each note is usually run into the next, or tied to it, so to speak, by the natural sustainment of the voice, so that the predominant effect is what in Italian is called *legato* ("tied together"). And as each voice is an individual, the texture consists of a number of *different, simultaneous* melodies, as we recognize by calling it "polyphonic," or "many-voiced." Now these peculiarities can be reproduced in music for the domestic keyed instruments, such as the clavichord and harpsichord of the seventeenth and eighteenth centuries, or our modern piano, and are actually so reproduced in such pieces as the fugues in Bach's *Well-Tempered Clavichord*, but only by adaptation of

a style the origin of which is vocal, just as foreign trees may be domesticated in our climate, but are not indigenous to it.

The style "indigenous" to keyed instruments, fitted to them by nature, is quite different, as one has only to let one's fingers stray over the keys of a piano to realize. Instead of making a number of separate scale-line melodies our fingers naturally pick out *chords*, fairly large clusters of tones which fall conveniently into our grasp, just as in playing that very similar instrument the harp, or *arpa*, as it is called in Italian, they naturally pick out *arpeggios* (broken chords). Notes so played coalesce in one momentary impression (expressed in notation by a vertical group) which we call the "chord," instead of hanging together successively in "melodies" or "voices" (expressed in notation by horizontal groups). Hence though a *legato* effect can be obtained on the piano, it is somewhat artificial, or at least it is attainable only by conscious and careful art. In revenge, however, for the loss of the beautiful natural *legato* of voices, the piano and its relatives can by making certain selected chords stronger than others give a far greater impression of rhythm than voices. *Accent*, in fact, is as natural to instruments as *legato* is to voices, so that instruments are the natural media of dance just as voices are the natural media of song. Until instruments came into wide use

in the seventeenth century, dance had far less influence on artistic music than song. In the suite, the sonata, and the symphony, dance and song are indissolubly blended.

All these somewhat abstract considerations become clearer when we see them exemplified in practice. Here are two passages from one of the earliest and most brilliant of the masters of the harpsichord, Domenico Scarlatti (1683 - 1757). In that from the *Sarabande* he is still obviously dominated by vocal style.

№15a
Opening of a "Sarabande"
Moderato, ma deciso

DOMENICO SCARLATTI

The musical score is for Domenico Scarlatti's No. 15a, 'Sarabande'. It is in 3/4 time, B-flat major, and consists of two systems of music. The first system begins with a treble clef and a bass clef. The treble staff has a key signature of one flat and a 3/4 time signature. The bass staff has a key signature of one flat and a 3/4 time signature. The music is marked 'Moderato, ma deciso' and 'legato'. The first system ends with a measure marked 'mf'. The second system begins with a treble clef and a bass clef. The treble staff has a key signature of one flat and a 3/4 time signature. The bass staff has a key signature of one flat and a 3/4 time signature. The music is marked 'f', 'dim.', and 'p'.

The different voices make each its own melody, moving for the most part along the scale-line or making small jumps. The whole is played *legato*, and there is little strong accent—the effect is sustained and quiet rather than energetic. In the *Sonata*,* (No.15b) on the

*This word *Sonata* was at first used in the generic sense of a piece "played" by instruments (*sonare*—to play) rather than sung by voices (*cantare*—to sing), and most of the seventeenth century "sonatas" are what we should call *suites*. The more specific use of the term *sonata*, to be explained in Chapter V, came only later.

(b)

Opening of a "Sonata"

Allegro con brio

DOMENICO SCARLATTI

The musical score is for the opening of a sonata by Domenico Scarlatti, marked *Allegro con brio*. It is in 2/4 time and B-flat major. The score consists of two systems of music. The first system begins with a series of chords in the left hand, followed by a melodic line in the right hand. The second system continues with more chords and a melodic line. The third system includes a *marcato* section with a *cresc.* (crescendo) marking and a *f* (forte) marking. The score is annotated with various musical notations including accents, slurs, and fingerings.

other hand, the style is clearly and definitely instrumental. The three opening chords are grasped by single actions of the hands. There are strong accents. There is little *legato*, and our ear follows only one melody, the rest of the notes falling into detached groups. The composer is evidently not thinking in voices or parts at all: sometimes he uses as many as eight or nine simultaneous notes, sometimes only one at a time. In short, he is writing in a chordal accental style, that is to say, in true instrumental style.

THE KEYBOARD INSTRUMENTS

A good style, in music as in other things, is thus in last analysis simply an appropriate style. The ultimate test is fitness, and what is unfit is thereby bad, whatever may be its temporary popularity. Thus flimsy evening dress would be as bad taste in a min-

ing camp as rubber boots in a ball-room; furs in summer, transparent stockings in winter, will always be in essentially bad taste, whatever currency fashion may momentarily give them among the thoughtless. And so we have only to look at the mechanism of the keyboard instruments to see why a true instinct led Scarlatti and his fellows to modify vocal style in the directions they did. Of these instruments there are three different types, of which we may take as representatives the harpsichord and the clavichord in Scarlatti's time and later, and our modern piano or pianoforte, which branched off from them at the end of the eighteenth century. All three types share one fundamental peculiarity. Their tones are produced by single acts: in the harpsichord a plucking of the string by a plectrum, in the clavichord a pressing by a tangent which remains in contact with the string, in the piano a striking by a hammer which falls away and cannot be renewed save by a fresh attack. In this they differ fundamentally from the sustained tones of bowed instruments like the violin family or blown instruments like the wood or brass wind and the organ. All these can sustain or even swell their tones. The keyboard string instruments have essentially non-sustained tones, which are loudest at the moment of attack and thereafter steadily dwindle. An attempt is here made to suggest graphically this important difference.

Organ, wind-instrument and violin family tones, steady or swelling and diminishing.



Keyed stringed instrument tones, diminishing from the start. Harpsichord and clavichord.

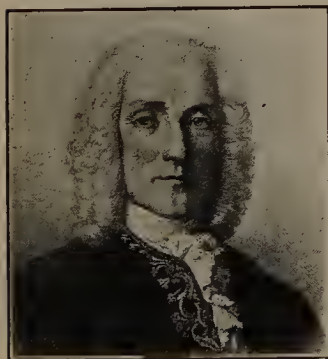


Piano tones (slower to die out)



ADVANTAGES OF THE HARPSICHORD

It is evident, then, that an instrument like the harpsichord is at its worst in slow singing melodies, where there will be holes between the notes, so to speak, and at its best in quick rattling highly accented pieces, where scales and arpeggios gyrate and flash, where there is an agreeably exciting strumming of strings, and where we are more dazzled by the brilliance and skill of the player than set dreaming by the beauty of



D. SCARLATTI

his thought. Scarlatti was thus appropriately enough the first virtuoso; as someone said, he played upon his audience quite as much as on his harpsichord. "Scarlatti," says Mr. Philip Hale, "wrote music for his instrument, not music that might be, if necessary, played on it.

Seldom does he weave a contrapuntal web. His speech is pungent, decisive. The short themes are like rapier thrusts. They are repeated with singular insistence. He loves to surprise in rhythm. He is seldom sentimental. The slow movement bores him."

And not only Scarlatti, but most of the composers of those "Sonatas" or Suites of short pieces which were turned out by the thousand during the eighteenth century,—Couperin (1668 - 1733) and Rameau (1683 - 1764) in France, Handel (1685 - 1750) and Bach, (1685 - 1750) in Germany,—wrote for the harpsichord largely in the spirit of dance, and with the rhythmic energy and freedom from sentiment appropriate to dance. All kinds of dances from all the countries of Europe went to make up their suites: lively bourrées and gavottes, courtly minuets, stately loures and polonaises, noble pavaues and sarabandes, and rollicking gigues and rigaudons.* In all of these (save perhaps in the Sarabandes of Bach, which often attain deep sentiment) we find the well-marked, strongly-accented and quite unsentimental style of playing suitable to the harpsichord.

The absence of sentiment which, broadly speaking, characterizes harpsichord music, is compensated for not only by brilliance and rhythmic animation, but by a variety of *tone-color* unattainable on the other keyed instruments, even the piano. We have seen that the tones of the harpsichord, as is suggested by the first syllable of its name, were started by plucking the strings, not directly with the fingers as on the harp, but by means of plectra operated by the keys. These

*For a more detailed account of these dances and of the suites made from them, see *The Appreciation of Music*, Surette and Mason, Chapters IV and V.

plectra could be made either of hard brittle substances like quills, or of softer materials like leather, and the tone produced would be accordingly brilliant and clear or soft and veiled. Different sets of plectra could be thrown into operation by pedals. We can see therefore that the frequent echo effects in the old



HARPSICHORD, BY KIRKMAN, LONDON, 1793 (Boston Art Museum)

music, and the contrasts such as that in the “sonata”

of Scarlatti, where the first four measures, given out *fortissimo*, are repeated *piano*, were not contrasts merely of loud and soft but of opposing qualities or tone-colors. This is one of the peculiar effects of harpsichord music which is lost when it is transferred to the piano.*

№16a

Pastorale

DOMENICO SCARLATTI

The musical score for Domenico Scarlatti's No. 16a, Pastorale, is presented in two systems. The first system, marked 'Allegretto' and 'p', contains measures 1-4. The second system, marked 'p tranquillo', contains measures 5-16. The score is written for piano and features a variety of textures, including single-note passages, dyads, and chords, with some measures marked 'tr' (trill). The notation includes treble and bass staves with various fingerings and articulations.

*In our own day harpsichords and clavichords have been manufactured by the Chickering Company, and played in concert by Arnold Dolmetsch, Arthur Whiting, Wanda Landowska, and others.

(b)

p

pp

pp

rall.

a tempo ma sempre pp

A third peculiarity of keyed instruments is well illustrated in the cadences of the *Pastorale* shown in No. 16b. It will be noticed that the single chord of *G-major* persists through most of the thirteen measures occupied by these cadences. Yet this single chord does not get monotonous. Why? In trying to find out we come upon one of the paradoxes that modern psychology has been emphasizing, the paradox

that great achievement often comes not in spite of, but because of, limitations of sense, as when the deaf Beethoven writes supreme music and the nearly blind Lafcadio Hearn becomes a great critic of painting:—the paradox, in short, that the greatest powers are often discovered in the effort to surmount obstacles or to find compensation for disadvantages.

The harpsichord is weak at sustaining a single harmony. Accordingly, when composers want to sustain one for some time, as Scarlatti does here, they are driven to invent a way of breaking it up into its constituent notes, and weaving these into groups or characteristic rhythmic figures which by rapid repetition give the ear the same illusion of continuity that the eye gets from the hundreds of images in the moving picture. In these measures Scarlatti has “figured,” as we say, the *G-major* chord in a number of ingenious patterns. Observe the result. Not only do we get the general impression of this sustained harmony, and also the agreeable inner vitality of sound which the rhythmically arranged shorter notes give, but owing to the tendency of harpsichord tone to reverberate a little, to last after it is struck, we get a sort of *fusion* of all the notes in one image with a sort of fringe or fraying out to soften its edges, we get it not hard and clean, but bathed, as it were, in a sort of atmosphere. As we shall see later, such “fusion” effects as this were the beginning of a great

beauty in modern piano music, fully realized only by Chopin.

ADVANTAGES OF THE CLAVICHORD

The clavichord is an even smaller instrument than the harpsichord, and so far as mere volume of tone is concerned a far weaker one, since its tones are produced by the pressure of metal “tangents” or “touchers” upon the strings instead of by plucking.



CLAVICHORD, ITALY, 1537 (*Metropolitan Museum of Art*)

Yet in spite of the weakness of its tone, which cannot fill even a small room, and is utterly lost in a concert hall, many composers who used the harpsichord for concert pieces have preferred the smaller instrument for use at home, and Bach wrote for it one of the greatest works in all musical literature, the series of

forty-eight preludes and fugues to which he gave the curious name of *The Well-Tempered Clavichord*.

This devotion to an instrument with such obvious weaknesses and limitations (for it is also incapable of the contrasts of tone-color of the harpsichord) is explained by the supreme importance of expression in music, and the fact that the clavichord has an expressiveness nearer that of the human voice than that of any other keyed instrument, not excepting the modern piano. Through the tangents the player retains control over the strings and by varying his pressure can change their vibration, can coax from them a curious little quaver, called the *Bebung*, a sort of wistful tremble like that of the voice of one speaking with deep feeling. This gives an intimateness of utterance to the clavichord, a command of those relationships of loud and soft and light and shade on which expression depends, that more than compensate for any lack of absolute power in its tone. For art lives by delicate and just relations and contrasts, never by brute force; it suggests rather than fully realizes. Mr. Arthur Whiting reminds us, in his delightful essay on *The Lesson of the Clavichord*, that Bach in writing the Prelude and Fugue in G-Minor in Book II of *The Well-Tempered Clavichord* "for an instrument the tone of which does not fill an ordinary room, must have counted on the imagination to supply what the ear does not; for this music has a gigantic step and gesture, apparently requiring a giant instrument for its ex-

pression;" and his conclusion is that today "the art of suggestion in miniature is almost lost," and that "the musicians of the eighteenth century spoke often to the inner ear, we more often to the outer ear."

However that may be, it was quite evidently its expressiveness that made the little clavichord appeal to Bach so much more than its bigger but coarser brother. For Bach's music is all expression, and mere outward brilliance like Scarlatti's plays little part in it: Bach is very little a virtuoso, very much a poet. The sensitiveness and romantic ardor of his nature are revealed in such a characteristic bit as this from the opening of his *C#-minor Prelude*.*

№17

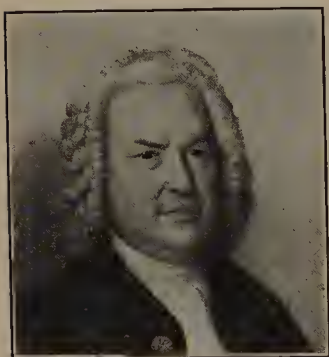
Opening of Prelude IV, from "The Well-tempered Clavichord"

JOHANN SEBASTIAN BACH

The musical score is presented in three systems, each with a treble and bass staff joined by a brace. The key signature is C# minor (three sharps: F#, C#, G#) and the time signature is 6/8. The first system begins with a piano (*p*) dynamic and the instruction *sempre legato espressivo*. The second system features a *legato* marking and a *dim.* (diminuendo) instruction. The third system starts with a piano (*p*) dynamic and includes a *cresc. etc.* (crescendo, etc.) instruction.

**The Well-Tempered Clavichord*, Book I, Prelude No. 4.

How instinct with feeling is this melody! How the phrase soars up to two-lined C# with a natural swelling of tone that could be *sung*, at is were, on the clavi-chord, while it could only have been plucked on the harpsichord, and how tenderly and regretfully it sinks back to the G# where it finds rest! And how confidently the same melody, in the left hand, corroborates in the second measure what the right has said in



J. S. BACH

the first; how subtly and thoughtfully it varies in the fourth what the other says in the third! In all Bach's music is this sense of utterance, of something weighty and significant being said; and his nature is so many-sided, his sympathy so universal, that it seems as if all of human nature was expressed in this great work of his, from the most careless and gay banter* to the profoundest religious passion and aspiration;† and it has been said that *The Well-Tempered Clavichord* is not only in all the keys but in all the moods known to man, and that it is a sort of musical *Comédie Humaine*.

Bach's essential modernness, the vitality of much of his music today in contrast with the fading of

*See for instance the *Fugue in C#-major* in the First Book.

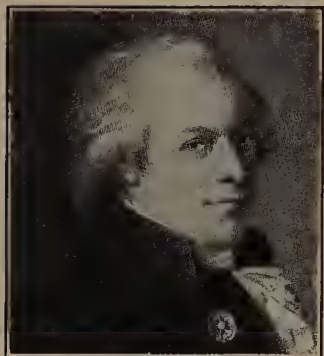
†As in the *Fugue in E-major* in the second Book, or that in *Bb-minor* in the first.

so much that has been written since he died, is largely due to his conception of his art as a sort of drama in tones. What could be more intensely dramatic, for instance, than the whole of the famous *Prelude in E♭-minor** with its extraordinary contrasts and intensities of expression. It is this dramatic quality of Bach that makes his music elude the matter-of-fact, academic, unimaginative player. A more or less external music like Liszt's, that depends mostly on obvious surface effects, can be played academically without entirely losing its interest; but Bach, who is so throbbingly alive, so palpitating with emotion, requires for sympathetic interpretation an imagination quickened with some of the deep human sympathy of his own.

ADVANTAGES OF THE PIANO

Mozart, in whose time (1756-1791) the piano became a formidable rival of the earlier and smaller instruments, combined in himself the instinct of virtuosity which Scarlatti satisfied so well with his harpsichord and the instinct for pure beauty and noble expression which made Bach turn to the clavi-chord, and found both to some extent satisfied by the new instrument, for which he wrote a number of his later works. That he was a born virtuoso his first

**The Well-Tempered Clavichord*, Book I, Prelude No. 8.



MOZART

minuet, said to have been dictated to his father,* when he was five years old, already shows, with its groups of quick notes, easy because kept within his childish grasp, effective because of their speed. His biographer, Jahn, gives a conversation between the boy of five and his father, who with a friend, discovered him one day covering music paper with notes. He dipped the pen to the very bottom of the ink-bottle, and blots of ink flowed down, which however he nonchalantly wiped away with the palm of his hand.

Father: "What are you doing there?"

Wolfgang: "Writing a concerto for the clavier."

Father: "Let us look at it."

Wolfgang: "No, no, it is not ready yet."

Father: (after seeing it) "See" (smiling to his friend) "how correctly written it is! But no use can be made of it, for it is so immensely difficult nobody could play it."

Wolfgang: "That is why it is a concerto."

To one with so strong a natural curiosity for effect the new instrument with its brilliance and sonority of tone must have been a delight. Even more must its

*Reprinted in *Twenty Piano Compositions by Mozart* (Musicians Library) also in *Beethoven and His Forerunners*, by Daniel Gregory Mason, page 218.

increased dynamic range of soft and loud, to which it owes its name of *piano-forte* (soft-loud), have delighted Mozart the poet of melodic beauty and expressiveness. Most pianists, it is true, fail to profit by this characteristic power of light and shade; they use only the loud end of the range, and ought to be called "fortists" rather than "pianists"; but in the hands of a true poet like Mozart the piano with its hammers has a far greater range than the clavichord with its tangents, and even with the necessary sacrifice of the *Bebung* is correspondingly expressive. A phrase like that of Bach's Prelude shown in No. 17, played on a clavichord, is related in absolute light and shade, to the same phrase played on a piano, somewhat as a sketch in blue chalk on gray is to a charcoal sketch on the full white.* Something of the same light and shade is required to give this beautiful phrase from Mozart's *C-major Sonata* its full expressiveness; and though it was written for beginners on the piano, it is evident that Mozart expected them to make full use of their opportunities for more poignant utterance than the clavichord would have been capable of.

Mozart was equally quick to take advantage of a third peculiarity of the piano, quite as characteristic as its brilliance or its range of loud and soft, and con-

*The analogy holds even to the characteristic defects of the instruments: the piano easily becomes garish, and the clavichord, poorly played, is flat, drab, and lacking in clearness.

№ 18

Phrase from "Sonata, in C major"

Andante

W. A. MOZART

(Köchel, № 545)



taining even more revolutionary possibilities for the future. The earlier keyed instruments, as we have seen, could produce the effect of sustained harmony only through the subterfuge of "figured" chords constantly repeated, such as we noticed in the Scarlatti *Pastorale*, or such as make the whole texture of Bach's well-known *C-major Prelude*, the first in *The Well-Tempered Clavichord*. As the piano was developed, the tone became so sonorous that in order to avoid confusion felt dampers had to be introduced, to stop the vibrations of the string as soon as the finger left the key. Hence the figured chords had to be kept in narrow bounds, in order that the left hand could cover them while the right was dealing with the melody; and the result was those conventional formulae, known as "Alberti basses" because of their abuse by one Domenico Alberti, which even Mozart uses rather formally in the passage quoted from the *C-major Sonata*, beautiful as is the right hand part.

This Sonata was written in 1788. Eight years before that (1780) there had been invented a device which, as soon as it was thoroughly understood, was to

abolish the Alberti bass. The damper pedal (often misleadingly called the "loud pedal") made it possible to lift all the dampers away from the strings by one motion of the foot, thus keeping in vibration all strings whose keys were struck until the foot was lifted and the dampers replaced. Simple as it sounds, this device revolutionized piano playing, and eventually made possible many effects not dreamed of by its inventors. Its first effect, with which we are now concerned, was to make it possible for the left hand to course freely over the keyboard, instead of remaining paralysed in the narrow scope of the Alberti bass. In order to realize the reach of this change we have only to compare the left hand part of the Mozart Sonata with the following from a Chopin Nocturne.*



But we need not go to Chopin to see realized the possibilities of the pedal. Mozart himself, in a work written in 1782, only two years after its introduction, seems to divine its nature. This is the *Fantasia in C-minor* (Köchel's Catalogue, No. 396), which Mr. Arthur Whiting† contrasts with the *Sonata in F-major*, (Köchel, 332). . "The *Sonata*," says Mr. Whiting, "is irresistibly charming and convincing on the harp-

*Other Alberti basses and freer accompanying figures are shown at page 203 of *The Romantic Composers*, by Daniel Gregory Mason.

†*The Lesson of the Clavichord*, page 17.

sichord, but colorless and heavy on the piano-forte. The *Fantasia*, on the other hand, shows how he grasped the possibilities of the modern instrument. The fingers move quickly over the whole keyboard, (see No. 20) in extended arpeggios and long jumps, while the damper pedal accumulates and sustains the

№ 20
Opening of "Fantasia, in C minor"
Adagio (♩ = 92)

W. A. MOZART
(Köchel, № 396)

mf etc.

Red.

sound. Mozart, in this, uses the dramatic quality of percussion and demonstrates with masterly power the significance of accent."

MODERN PIANO MUSIC

The greater boldness of style of this *Fantasia* as compared with the *Sonata*, written only three years earlier, suggests the course that modern piano music was to pursue, a course made possible only by the mechanical development of the instrument, though no doubt it had other and more general causes. The steady advance of the piano in sonority of tone and brilliance of articulation, in rhythmic power through accent, in expressiveness through dynamic gradation, and in sustainment and fusion of tone through the

pedal, underlay the vigorous, bold, romantic style of Beethoven (1770 - 1827) in those larger forms of piano music we shall study in the next chapter, and in the short pieces, of Schubert (1797 - 1828), Schumann (1810 - 1856) and Chopin (1809 - 1849).

We have only to compare the opening phrase of—let us say—Schumann's appropriately named *Soaring* (*Aufschwung*), or of Chopin's *Etude in C-minor*, Op. 25, No. 12, with any of the earlier examples in this chapter, to realize the increase in vigor and scope of style that the combination of strong accent and of fusion of tone by the pedal makes possible to the modern piano. The use that different composers made of these new resources depended of course upon individual temperament. The more virile and thoughtful natures, like Schumann and his followers nearer our own time, Brahms (1833 - 1897) and César Franck (1822 - 1890), take utmost advantage of the far-flung rhythmic patterns that the piano can project (as Brahms in his *Rhapsodies*, opus 79) and of the clashing, dissonant, kaleidoscopic sonorities of changing harmonies merged by the pedal (as Franck in his magnificent *Prelude, Choral and Fugue*). Schumann and Brahms are especially fond of syncopations and other rhythmic irregularities in which one scheme of accents in the fundamental meter or "pulse" is made to conflict sharply with another contained in the notes of the melody—the "rhythm" proper; and they often

add to the excitement of this struggle by wilfully confusing it somewhat with the pedal. As Parry so well says: "Schumann loved to use all the pedal that was possible, and had but little objection to hearing all the notes of the scale sounding at once. He is said to have liked dreaming to himself, by rambling through all sorts of harmonies with the pedal down; and the glamour of crossing rhythms and the sound of clashing and antagonistic notes was most thoroughly adapted to his nature."

Chopin, on the other hand, while he could on occasion rejoice in plangent Schumannesque rhythms and sonorities, as we see in his Polonaises, Impromptus,

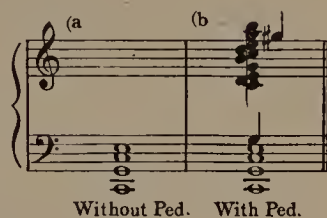


CHOPIN

Ballades, and Scherzos, was on the whole of a more sensitive, fine, almost feminine (though not effeminate) constitution, and preferred more delicate and subtle effects. His feeling for the accentual side of the piano expresses itself in the wayward fancy of his Ma-

zurkas, the languorous swaying of his Waltzes, the dainty precision of the *Butterfly Etude*. As for the pedal, he more than any other one composer may be credited with the discovery of "atmosphere," and is thus the first of the impressionists.

What do we mean by “atmosphere” in music? Play the whole notes of the following chord; first without pedal, then with the pedal. In the first case it is like a tree in a desert, its image sharp, clear, precise; in the second it is the same tree seen through a mist or cloud, its outlines softened as those of a charcoal sketch are softened by smudging with a chamois-stick. The reason is that while each of the four notes is accompanied by its overtones, as explained in Chapter VII, of *The Fundamentals of Music*, caused by the vibration of partial segments of the strings, these vibrations are too weak to be heard unless somehow reënforced. When the pedal is down, however, the other strings which correspond to these overtones (indicated in our figure by quarter-notes) *vibrate in sympathy*, as it is called, with the original strings, and we thus get a sort of aura or fringe of softer sound about the main body. Now if we play the chord in whole notes once more, and, still holding the pedal, lightly touch the keys indicated by the quarter-notes, so that they just barely sound, we shall make still more apprehensible the “atmosphere” that surrounds our “tree,” yet, if we play delicately enough, not letting it obscure the tree itself.



This delicate subordination of musical atmos-

phere to musical object was what Chopin's marvelous sensitiveness of ear led him to perceive and apply. The testimony not only of his compositions (such as the *A♭ Etude*, the *B♭ Prelude*, and many of the nocturnes) but also of his contemporaries, makes his method unmistakably clear to us. "Imagine," said Schumann, writing of Chopin's own performance of the *A♭ Etude*, "an Aeolian harp that had all the scales, and that these were jumbled together by the hand of an artist into all sorts of fantastic ornaments, but in such a manner that a deeper fundamental tone and a softly singing higher part were always audible, and you have an approximate idea of his playing." Marmontel speaks of Chopin's "supple, mellow touch, sonorous effects of a vaporous fluidity of which only he knew the secret." Liszt described his modulations as "velvety and iridescent as the robe of a salamander."

This beauty given to the musical image—the theme or melody—by an atmosphere of more delicate tone in which it floats—an effect peculiar to the piano and the harp, in which alone such fusion of many tones is possible—is all the more exquisite when the melody itself takes full advantage, in the interest of expressiveness, of the dynamic range of the modern piano. In such pieces as Schumann's *Romance in F♯*, or *Warum*, or the exquisite *Prophet Bird*, in many of Chopin's *Nocturnes* and *Preludes*, even in the *Songs without*

Words of Mendelssohn (1809 - 1847) not to speak of more recent things like the charming *Lyric Pieces* of Grieg (1843 - 1907) we find a mingled beauty of songful melody and atmospheric harmony and color that the piano alone can render.

Meanwhile the mere physical power of the piano was increasing by leaps and bounds throughout the nineteenth century. The piano made by Cristofori in 1720, now in the Metropolitan Museum of Art in New York,* weighs less than the iron plate alone



PIANO E FORTE BY CRISTOFORI, 1720 (*Metropolitan Museum of Art*)

*These comparisons are given by Krehbiel in his *The Pianoforte and Its Music*, page 48. The piano illustrated here is the earlier of the two existing pianos known to have been made by Cristofori.

(320 pounds) of a modern piano, which as a whole weighs 1,040 pounds. The older instrument has a range of fifty-four notes, the new of eighty-eight. "One or two octaves of the bass strings" in the modern piano "contain enough metal to string the Cristofori pianoforte throughout." The string on the modern piano corresponding to the highest note on the Cristofori "exerts a strain of 170 pounds for each of its three unisons. A few such strains would crush the frame of the Cristofori pianoforte like an egg-shell."

One natural result of this extraordinary growth was an abuse of the brute force of the new piano by those who lacked the taste or the self-control to respect its native limits. Despite the technical interest and even the musical beauty of much of his work, a prime offender in this abuse of the piano was Franz Liszt (1811-1886), who, essentially a virtuoso, piled up effect on effect, and boasted that the orchestra could do nothing that he could not reproduce on the piano. "Chopin," finely says Mr. Whiting, "was a harp and spoke as one of the harp family Liszt knew all instrumental languages and their idioms. The speech of the pianoforte was his mother-tongue, but it was interspersed with foreign words; orchestral expressions were so frequent that the pianoforte language was often crowded out Chopin and Liszt stood at opposite poles—Chopin withered in the presence of the public—Liszt was the creation of the

public The playing of Chopin transported all to a land of romance where every one was king. The playing of Liszt thrilled, astonished, and overwhelmed Chopin's art was one of suggestion. He said: 'I only sketch; I let my hearers fill it out.' Liszt furnished everything and expected from the public only cries of excitement or the silence of awe."

The "overwhelming school," as Mr. Whiting well names it, has on the whole failed to keep its hold on our interest. Like all sensationalism in art, it first excites the nerves, then surfeits and jades them, leaving us indifferent and bored. Our fathers gasped in wonder at the athletic feats of a Rubinstein, and no doubt many attendants at piano recitals are still more impressed by noise than by music; but the better taste has decidedly announced its preference for the true pianistic style of Chopin, as it is embodied in his followers, Debussy (1862-1918), Ravel (1875 —), Scriabine (1871-1915), and other modern impressionists.

The excerpts given in Nos. 21, 22, and 23 will make this clear. In the Chopin example (No. 21) both hands cover a considerable space of the keyboard, but what they play is all held together by the pedal, which also makes a charming atmospheric blur of the sixteenth notes in the right hand. Debussy (No. 22) lays out a similarly wide and perhaps even bolder scheme. The melody in octaves of the right

hand moves downward, across the upward motion of the soft chords in both hands which in this case provide atmosphere. Scriabine's method is different, (No. 23). He divides up the notes of a rather complicated chord so that most of the left hand notes provide a rich background against which the right traces clearer lines. Thus the best modern composers for piano seem more preoccupied with delicate sonorities and shimmering color than with those massive pilings of tone on tone, of climax on climax, in which after all the orchestra is more at home than the piano.

No 21

From Sonate, Op. 58 (1st movement)

FRÉDÉRIC CHOPIN

p leggiero

tenuto

p etc.

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. *

№22

Danceuses de Delphes (Prelude №1)

Lent et grave

CLAUDE DEBUSSY

pp

mf

f etc.

*) By permission of A. Durand & Fils, Paris

№23

Poeme, Op 71, №2

A. Scriabine

pp

mf

f etc.

QUESTIONS FOR REVIEW

1. How does instrumental style differ from vocal style?
2. Define accent, legato, voice, chord.
3. Is a good sense of style more influenced by fitness or by fashion? Give an example from every-day life, and another from music.
4. Describe the harpsichord. What are its special merits? Its special defects?
5. The same of the clavichord.
6. The same of the pianoforte.
7. Mention several eighteenth-century composers of suites. What dances entered into the suite?
8. Describe Bach's *The Well-tempered Clavichord*.
9. What was the *Alberti Bass*?
10. What were the chief characteristics of Schumann's piano style?
11. How did Chopin get the "vaporous fluidity" of tone his contemporaries so admired?
12. Contrast his style, taste, and artistic aims with those of Liszt.
13. Name one or two recent composers who have followed Chopin's methods.

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MASON	The Romantic Composers.

ILLUSTRATIVE RECORDS AND ROLLS

Records:

V—Victor; B—Brunswick; C—Columbia; E—Edison.

Rolls:

A—Ampico; D—Duo-Art; M—Melodee; Q—QRS;
W—Welte-Mignon.

MUSIC MENTIONED IN CHAPTER IV

SCARLATTI, D. (1685-1757)

Pastorale E; A, D.

Sonata D.

Sarabande D.

MOZART (1756-1791)

Sonata in *C-major* D.

CHOPIN (1804-1849)

Butterfly etude, Op. 25, No. 9 B, V; A, D, M, W.

Etude in *C-minor*, Op. 25, No. 12 A.

Etude in *Ab*, Op. 10, No. 10 A, M.

Prelude in *Ab*, Op. 28, No. 17 M.

Prelude in *Bb*, Op. 28, No. 21 A, W.

MENDELSSOHN (1809-1847)

Songs Without Words

No. 9 Consolation C, V; A.

No. 18 Duetto A, D, M.

No. 25 May Breeze W.

No. 30 Spring Song B, C, V; A, D, M.

No. 34 Spinning Song C, E, V; A, D, M.

SCHUMANN (1810-1856)

Prophet Bird (*Vogel als Prophet*) V; A, D, M, W.

Romance in F# A, D, M, W.

Soaring (*Aufschwung*) A, D, M, W.Why? (*Warum?*) D, M, W.

BRAHMS (1833-1897)

Rhapsody, Op. 79, No. 2 A, D, M, W.

GRIEG (1843-1907)

Butterfly (*Papillons*) C, E, V; A, D.

Nocturne V; A, D, W.

To Spring C, V; A, D.

SCRIABINE (1872-1915)

Poème, Op. 71, No. 2 A, D.

ADDITIONAL EXAMPLES

SCARLATTI, A. (1659-1725)

Capriccio (*Tausig transc.*) A.Pastorale (*Tausig transc.*) E, V; A, W.

Pastorale and Capriccio B.

COUPERIN, F. (1668-1783)

Aubade Provencale V.

Chanson Louis XIII and Pavane V.

Sarabande D.

RAMEAU (1683-1764)

Musette and Rigaudon D.

Tambourin A, W.

SCARLATTI, D. (1685-1757)

Air from Toccata II D.

The Cats Fugue D.

BACH, J. S. (1685-1750)

Bourrée A, W.

Two-part Inventions, Nos. 1, 6 and 8 D.

Gavotte in *B-minor* (*Saint Saëns*) V; A.

Gavotte in *G-minor* A.

Prelude and Fugue in *D*, Book 1, No. 5 D.

Fugue in *C-minor*, Book 1, No. 2 D.

Gavottes Nos. 1 and 2 from Suite in *D* V.

HANDEL (1685-1759)

Harmonious blacksmith V.

GLUCK (1714-1787)

Gavotte V.

MOZART (1756-1791)

Fantasia, No. 1 D.

Fantasia, No. 23 A.

Sonata No. 9 in *A-major*, Part 1 W.

Theme and Variations E.

CHOPIN (1804-1849)

Ballade in *A \flat* , Op. 47 B, V; A, D, M, W.

Berceuse in *D \flat* , Op. 57 C, V; A, D, M.

Etude in *G \flat* , Op. 25, No. 9 V; A, D, M.

Fantaisie Impromptu C, E; A, D, M.

Impromptu in *A \flat* , Op. 29 B; D.

Mazurka in *A-minor*, Op. 67, No. 4 B, E, V; A.

Nocturne in *D \flat* , Op. 27, No. 2 B, V; A, D.

Nocturne in *E \flat* , Op. 9, No. 2 B, C, V; A, D, M.

Nocturne in *E-minor*, Op. 72, No. 1 C; A, D.

Polonaise in *A \flat* , Op. 53 B, C; A, D, M.

Polonaise Militaire B, C, V; D, M.

Prelude in *A \flat* , Op. 28, No. 17 C; D, M.

Prelude in *D \flat* , Op. 28, No. 15 A, D, M, W.

Scherzo in *B-minor*, Op. 20 B; D, M.

Scherzo in *B \flat -minor*, Op. 31 D, M.

Waltz in *C \sharp -minor*, Op. 64, No. 2 B, E, V; A.

Waltz in *A \flat* , Op. 42 A, D, M, Q, W.

LISZT (1811-1886)

Hungarian Rhapsody, No. 2 B, C, V; A, D, M, Q.

Liebestraum, No. 3 B, C, E, V; A, D, Q, W.

Soirées de Vienne, No. 6 B; A, D, M.

Venezia e Napoli B, C; Q.

RUBINSTEIN (1830-1894)

Kamennoi Ostrow B, V; A, D, M, Q.

Valse Caprice C; A, Q.

BRAHMS (1833-1899)

Capriccio in *B-minor*, Op. 76, No. 2 A.

Hungarian Dances, (various) A, D, M, Q.

Waltzes, Op. 39, (selections) A, D.

DEBUSSY (1862-1918)

Clair de lune A, D, M.

La Fille aux cheveux de lin V; D, M.

Ménestrels V.

Golliwog's cakewalk A.

Reflets dans d' Eau A, D, M.

SCRIABINE (1872-1915)

Etude, Op. 8, No. 12 D.

Mazurka in *F#-minor*, Op. 40, No. 2 W.

Nocturne, (for left hand) A.

Preludes, Op. 45, No. 3 and Op. 51, No. 3 D.

RAVEL (1875—)

Jeux d' Eau A, D, M.

Sonatines, Nos. 1 and 2 W.

CHAPTER V.

PIANO MUSIC

(THE SONATA AND THE CONCERTO)

THREE STAGES IN THE EVOLUTION OF MUSICAL FORM

WE have been considering in the last chapter what it is that makes an appropriate style, and how composers of the seventeenth and early eighteenth centuries worked out a style appropriate to keyboard instruments. It did not take them long to realize, however, that in order to give their piano music any wide scope, any deep emotional or dramatic power, they would have to find ways of building it into more sustained and varied forms than the short dances that made up the greater part of the suites. They had, in short, to face the problem of structure as well as that of style. To this they accordingly set themselves; and considering its immense difficulty they mastered it in a remarkably short time. In the opening years of the eighteenth century, Domenico Scarlatti and J. S. Bach, then both young men, were writing mostly brief dances in simple Binary or Ternary forms,* and when they wanted something more sustained had to fall

*See Gehrken's *The Fundamentals of Music*, pages 134-138.

back, as Bach does in the Preludes of his English Suites, on the "imitative" texture of the polyphonic style. Only a hundred years later, in 1803, Beethoven (1770-1827) was entering on that marvellous decade of his life (the second "Period") in which he wrote sonatas, such as the *Pathétique*, the *Waldstein*, the *Appassionata*, the *Moonlight*, that have never been excelled for breadth, solidity, and subtlety of architecture and for intense and various expression.

This wonderful growth, like all evolutionary processes, was the gradual working out of a few simple principles, ever more widely and intricately applied. Like other evolutions it was marked by a constantly increasing *differentiation*, so that elements that in its early stages were simple, as animals low in the zoölogical scale—for instance, molluscs—are simple, became in the end highly complex, just as higher animals like the vertebrates have many different kinds of cells to make up their many and highly various organs. The first movement of Beethoven's *Hammer-Klavier Sonata*, opus 106, is to Scarlatti's *Pastorale* as a dog or a horse is to an oyster.* Yet the principles underlying the two are identical.

To the would-be appreciator of music the great practical importance of an understanding of this evolution in musical structure lies in the fact that not only piano music but *all modern instrumental*

*See the similar comparison made in the second chapter between folk-songs and an "art-song" like Schubert's *Erlking*.

and orchestral music is the result of it. Not only the sonata, whether for piano alone or with some other instrument like the violin, the violoncello, or the clarinet, but all combinations of three or more instruments, such as we shall study in the chapter on chamber music—the trio, the quartet, the quintet, the sextet and the like: and not only all these, but the higher forms of orchestral music to be studied in our last chapters,—the symphony, the symphonic poem, the overture—: all these are but embodiments for various instrumental groups of the principles of structure worked out, to speak broadly, between 1700, when Scarlatti was seventeen, and 1800, when Beethoven was thirty. We have thus arrived at the crux of the whole matter of the appreciation of music. If the listener can follow intelligently a Beethoven Piano Sonata of the middle period (1803-1813) he can also with due practice and a little extension of his conceptions follow anything in the classic and modern literature of the string quartet and the symphony orchestra. It is therefore fair to say that a grasp of *sonata form*, as it was developed before and in Beethoven's time (and largely by his own genius) is the master-key to unlock the great treasure-house of modern instrumental music.

THE FIRST STAGE

In the long growth toward this form, the first stage, as we find it in Domenico Scarlatti and his contempo-

varies, is exceedingly simple. Scarlatti's *Pastorale* well exemplifies it. Like the later stages it is based on those principles of rhythm, especially rhythm in the alternation of motives and of keys, that we considered in our opening chapter—but applied here in a rudimentary way. Scarlatti divides his piece into two nearly equal halves, the first of which begins definitely with a motive of eighth-notes well characterized by its graceful rise and dip, strongly centered in the key of *E-minor* (see No. 16), and, making a centrifugal swing away from this key, arrives presently at the contrasting point of *G-major*, where another equally characteristic motive (the slow trill in sixteenth notes with the amusing staccato eighths) brings it to a well-marked close or cadence. The second half exactly reverses the process—"changes partners" so to speak. It begins with the graceful motive, but in the key of *G-major*, and ends with the "cadential" motive, but in the original key of *E-minor*, thus yielding to centripetal force and completing the cycle of the piece, which, like thousands of its fellows in the seventeenth century, balances in two obvious halves.

THE SECOND STAGE

Indeed, the limitation of Binary or two-part form, as it was called, proved in time to be just this obviousness of the two halves, this almost mechanical balance. It was too mathematical, too rigid, too easily foreseen.

Once having heard the first half, you could tell almost to a note what was going to happen in the second. You were reminded of the old rhyme about "The King of France, and twenty thousand men," who "went up the hill"* and then "went down again." Lacking thus the flexibility requisite to growth, the binary form was eventually superseded by another—the Ternary or three-part form—which grew out of it by a further application of the principles of rhythm or recurrence. As composers realized more and more vividly the importance of the opening motive, or series of motives, making up the opening melody or "theme," as constituting the central musical idea of the whole piece, they began to feel that it must appear again, in the original key, after the excursion to the contrasting one. In other words, the return to the main key must be marked by a simultaneous recurrence of the main theme, a restatement of it after the contrast. Thus arrived a second stage of development, embodied in the simple ternary form with its Statement, Contrast, and Restatement, similar to the form we noted in folksongs like the *Volga Boatmen's Song*, but on a larger scale. Historically it is chiefly exemplified in the "minuets" (and usually also in their "trios") of the sonatas, quartets, and symphonies of the eighteenth century.

A charming example is the *Minuet* of Beethoven's very first Sonata for piano, Opus 2, No. 1, written in

*"Up the hill"—that is, to the contrasting key.

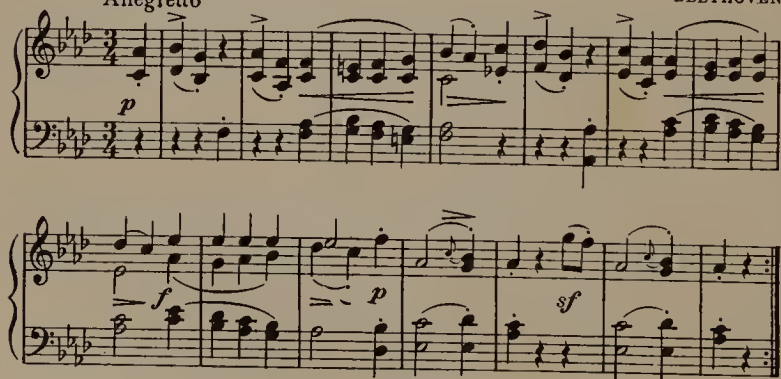
1795. It is on a motive of three notes, of which the second is the most stressed, like the second word in the phrase "I want to." The whole melody or theme of the piece is developed out of this motive, by repetition and elaboration, just as a completer verbal sense might be developed out of the three words by gradually enriching their meaning. We have here, indeed, an analogy between the two arts of time, language and music, that may be turned to excellent practical account in our listening. It will often help us to concentrate our attention on the play of musical motives—to hear them alertly and intensively—if we improvise words for them:—any words will do, even nonsense words, that help to bring sharp the image. Suppose, for example, we fancy the melody in this minuet (see No. 24) accompanied by the follow-

No 24

From Sonata Op. 2, No 1 (Minuet)

Allegretto

BEETHOVEN



ing doggerel:

“I want to—
 want to—
 I want to go home,
 I want to—
 want to—
 I want to go home,
 I want to go home,
 I *must* go home,
 I *must* go home.”

We may be helped by it to feel the form of the music, “the way,” as we say, “it hangs together.” The motives corresponding to the first three lines of our absurd words make up the first musical phrase and state the fundamental idea. The next three add force, drive it in (largely by “modulating” from the original key of *F-minor* to the contrasting one of *Ab-major*). Line 7 builds up a bit more, and lines 8 and 9 bring the whole to a head and a momentary conclusion, completing the first of the three parts, which is repeated. In the second part, the different voices bandy about the “want to” motive in divers keys, and after they have insisted several times that they must “go home,” “go home” “go ho-o-o-ome” (long run, *fortissimo*) they reassert, as third part, the original idea in the original key. This time it appears in the left hand (in the twelfth measure from the end) and after a quick fire of “want to’s,”

comes strongly to the final double "I *must* go home," in the original key (*F-minor*) and adds more slowly, as if to clinch the point:—"go—home."

Childish as this comparison may perhaps seem, it serves to clarify certain features of the ternary form that without it might escape us. First we may note that the musical phrases, even in this comparatively elementary stage of form, are already somewhat *differentiated in function*, as the words we have set to them suggest. The "I want to" motive broaches the subject; it has an opening, initial, or beginning character. The "I must go home" motive, on the other hand, is emphatic, final, conclusive. There is thus already a rough *contrast of motives*, differing in character but coöperating in the whole organism.* Secondly, this motive contrast interacts curiously with key contrast. Thus the conclusive motive is not, as it first appears, wholly conclusive, because it is not in the original key. It is not a full stop, but a sort of half stop, a musical colon or semicolon, in technical parlance a "suspensive cadence." In the second part the variety of the keys touched upon gives us a sense that the motives are being discussed or illustrated—a sense very characteristic of the middle part in all ternary forms. Finally Part III, has the character of a summary; altogether in the cen-

*Even in the Scarlatti *Pastorale* there is the same rudimentary motive-contrast. The motive of the opening measure is initial, "broaching" so to speak, while the slow trill in sixteenth notes is conclusive or cadential.

tral key, it is the most emphatic and decisive of all. Here the thought is at last fully achieved.

THE THIRD STAGE

If, with these observations in mind, we look now at the first movement of this same first Sonata of Beethoven, we shall find a striking example of the inevitable result of the mere expansion or development* of the simple ternary form of the *Minuet*. With such magnification of the parts naturally goes an increasing differentiation of function. Something as the uniform cells of lowly organisms become differentiated in the higher forms into muscle cells, nerve cells, brain cells, and the like, so the broaching motive now becomes a complete melody, called the First Theme, and lasting twenty measures (see No. 25a); the continuing motives become organized into

Nº 25

Quotations from Sonata Op. 2, Nº1 (First Movement)

BEETHOVEN

a)

The musical score for measures 1-8 of the first movement of Beethoven's Sonata Op. 2, No. 1. The key signature is G major (one sharp). The time signature is 3/4. The first theme is in the right hand, starting with a piano (p) dynamic. The accompaniment is in the left hand, consisting of chords. The score includes dynamic markings such as *p*, *sf*, *cresc.*, *poco rit.*, and *etc.*

* Some writers, such as Hadow, whose admirable book on *Sonata Form* is published by Novello and Co., London, give this form the alternative name of "developed ternary form."

b)

Section b) is a piano piece in F minor, 3/4 time. The right hand features a melodic line with slurs and accents, starting with a piano (*p*) dynamic and moving to fortissimo (*sf*). The left hand provides a steady eighth-note accompaniment. The key signature has two flats (B-flat and E-flat).

c)

Section c) is a piano piece in F minor, 3/4 time. The right hand has a melodic line with slurs and accents, marked *poco più tranquillo* and *con espressione*. The left hand has a steady eighth-note accompaniment. The key signature has two flats (B-flat and E-flat).

d)

Section d) is a piano piece in F minor, 3/4 time. The right hand has a melodic line with slurs and accents, marked *poco rit.* and *sf*. The left hand has a steady eighth-note accompaniment. The key signature has two flats (B-flat and E-flat).

another melody contrasting with it, the Second Theme (No. 25b); and the concluding motives become what we call a Conclusion Theme, occupying the last eight measures before the first double bar (No. 25c). While the key distribution is the same we found in the minuet, *F-minor* to start, and *Ab-major* to conclude, these keys are used much less casually, more systematically, one to embody the first theme, the other to embody the second and third. Just as the whole first Part in the *Minuet*, so here is repeated this entire section (which, because it expounds the themes, is called the Exposition).

Let us look next at the section of this movement which corresponds with the third Part of the *Minuet*,

and which in sonata forms is called the Recapitulation. Occupying the last fifty measures of the movement, it contains exactly the same elements as the Exposition, now all in the key of *F-minor*. It is in short the final reassertion of the three fundamental themes after their discussion in the middle Part. This middle part, called either the Development Section, the Free Fantasia, or the *Durchführung* ("Working-out") extends from the end of the Exposition to the beginning of the Recapitulation, is made in the present instance out of motives from the first and second themes, and embodies, like the second Part in simple ternary form, a good many different keys. All the analogies, then, are so exact that we have no difficulty in recognizing sonata form as a magnification of simple ternary form in which motives have become differentiated or specialized into independent themes, and Exposition (in two keys), Development (in many keys) and Recapitulation (in one key) correspond to Parts I, II, and III.

FIRST AIDS TO LISTENERS

By this time, however, it is to be feared that the would-be listener may have become thoroughly confused by all these half-technical terms, and may feel as if he were about to drown in this musical sea, in all these "keys," "themes," "motives," and "parts" swirling about him. What, after all, is he to lay hold upon, in order to keep his head above water?

First of all, let him be reassured as to the mysteries of keys. It is not necessary for him consciously to understand them, since his mind takes them in largely unconsciously, and translates them into perfectly manageable impressions such as we might call "beginningness," "middleness," "endness," and the like. When we hear the first half of the Scarlatti *Pastorale* we know that we end with an impression of suspense, that something more is needed to complete the piece: when we hear the second half we realize that the needed end has been supplied. That is as definite as impressions of key ordinarily become with us. Yet, as a simple experiment will show, there can be no doubt of their fundamental importance. Play the first movement of the Beethoven *Sonata* in this order: first the Recapitulation (last fifty-two measures); then the Development; then the Exposition. The order of themes is the same as in normal performance, yet the effect is all wrong. We get the impression of ending when we are one-third through, and the effect of being left gasping in the middle when the music stops. Evidently, then, even if we may not know just why the form of a piece of music is right, we certainly do know when it is wrong.

When it comes to motives and themes, however, we have to demand of ourselves a precision of response that is neither possible nor necessary in dealing with keys. The motives and themes are the very subject-

matter of the music, its irreducible elements, its final meanings; and we can no more understand music listened to vaguely and without recognition of these its ideas than we can understand poetry recited in a language unknown to us. Hence the motive (and the longer theme it goes to form) is the strategic point at which the layman is obliged to make his attack on music; there the citadel must be taken, if it is to be taken at all. And such an attack is beyond the powers of those sentimentalists who, as Santayana says, listen to music in a "drowsy reverie, relieved by nervous thrills," as it is beyond the reach of mere intellectual knowledge. It can be successfully made only by alert, active curiosity, guiding itself by constant experiment to the formation of habits of perception. *Only by much listening can we learn to listen.* Listening is as active a process as composing or performing, and not after all so very different in kind. "The eye," said Thoreau, "can no more see by itself than any other jelly." We see, he thought, what we are prepared to see, what we already have "in our mind's eye." In the same way, we hear what we have in our mind's ear, what we have put there by much intelligent practice. "As the landscape is in the eye of the beholder, so the symphony is in the ear of the hearer."

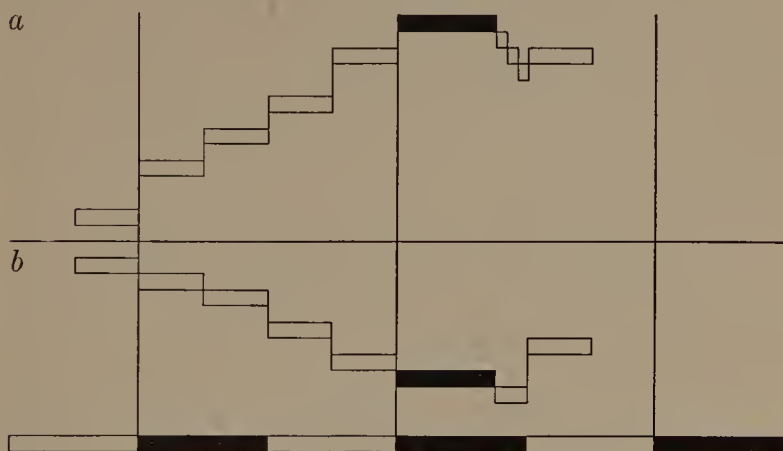
RHYTHMOGRAPHS

It was a sense of the necessity of this formation of mental images by practice in listening, as well as of

the difficulty of such practice in the unfamiliar field of musical tones, that led to the suggestion made above of coupling motives with word groups, even doggerel, in order to get an association of impressions in different fields. This device may do good service if kept in its place as a mere means for focussing attention on tone images through their analogy with word images. Of course the words should never be taken seriously by themselves; still less should they be regarded as in any way translating the music, which is by nature, as we have seen, untranslatable.

Another parallel that may sometimes be helpfully established is that between ear-images and eye-images. The same pattern may be presented to the eye, by spots properly arranged, that is presented to the ear by the tones, long or short, high or low, accented or unaccented, of a characteristic motive; and as the fundamental characterizing element in these tone-patterns is always rhythm, the pictures corresponding to them may be named rhythmographs. No. 26 shows rhythmographs of the first and second themes of Beethoven's *Sonata* movement shown in musical notation in No. 25. The vertical lines divide the time, which should be read from left to right, into "measures." At the bottom of the figure is shown the division of these measures into heavy and light beats as indicated by the conductor's baton, (down for heavy beats, up for light), the "heavies" printed

in solid black, the "lights" outlined in white. The time in this case is simple duple: "*One two, one,*



NO. 26 RHYTHMOGRAPHS OF NO. 25

two." The rhythmograph of Theme I (No. 25a) appears at the top of the figure. The motion of the notes up through the chord of *F-minor* is clearly shown by the position of the spots representing them, and the culmination of this movement in the sixth note, which, bearing as it does a strong rhythmic accent, is printed in solid black, is as evident to the eye as to the ear. The "turn" of the three short notes following this chief note of the theme marks a new motive, heard again in the fourth, fifth and sixth measures, and used by Beethoven to hammer home the gist of his idea. It will be noted that there is no rhythmic accent (or very little) on the second note of the theme, although it coincides with the metrical accent of the first beat, as shown at the bottom of the

figure. This divergence or opposition of rhythmic from metrical accent is one of the most vital features of all really significant themes, and always comes out clearly in the rhythmographs. It is comparable to the interesting pulling away of the metrical accent in all good poetry by important words. For instance, in Pope's couplet

"A little learning is a dangerous thing,
Drink deep, or taste not the Pierian spring "

the rhythm of "Pierian" pulls the accent away from its expected place and gives the line a vitality exactly comparable to that of Beethoven's tune. Pope himself has condemned those "poets" (like the "popular song" and "jazz" composers of our own day) who have no deep feeling for rhythm to get them away from monotonous sing-song, whose works he parodies in a well-known passage, concluding

"And ten low words oft creep in one dull line."

The second theme of Beethoven is closely similar to the first in rhythm, being indeed essentially a continuation of it as later motives continue the initial ones in the smaller forms. But he introduces two elements of contrast. First, the notes are tied together or *legato*, as if sung (see Chapter IV) and therefore more lyrical in effect than the first theme in which is used the detached staccato style more peculiar to instruments and to dance rhythms. Secondly, the movement in pitch is now downward instead of up-

ward, and more by steps than by jumps, so that the whole effect is less vigorous, more emotional or contemplative. It may be remarked that this is usually the case in sonata themes: first themes are apt to be vigorous, rhythmic, active, and second themes more songful and sensitive.

As for conclusion themes, their main character is of course determined by their function of clinching the cadence, and they are therefore apt to be made on a simple formula of one or two cadencing chords several times repeated. This is the case with the conclusion theme in this movement of Beethoven's *Sonata*, (No. 25c), a rhythmograph of which is shown in No. 27. Here will be observed also the opposition



NO. 27 RHYTHMOGRAPH OF NO. 25c

of rhythmic with metrical accents by which Beethoven manages to give this theme great energy. Each rhythmic group begins *in the middle of a measure*, thus placing a rhythmic accent just where it is brought into greatest possible contrast with the regular metrical accent that comes at the beginning of the measure. This is an effect somewhat akin to "syncopation," which gives our popular music so much of its vigor.

LISTENING TESTS

The general principles of organization of keys and motives that we have been tracing through the three stages above described, are of course capable of producing also many hybrid, half-way forms in addition to these three clearly marked ones. For instance, it is quite possible to make a whole long movement in a sonata out of a simple binary or ternary tune repeated many times with different dress or ornamentation: the so-called Theme and Variations. Or by taking a ternary form like a minuet and somewhat expanding its parts and making them less dependent on each other, we may get a Song-form such as is used in the slow movements of many sonatas. Or by keeping the parts brief but introducing additional contrasts after the first, always taking care to come "around" to the main theme again, we get the "Rondo" used in so many finales of Haydn, Mozart, and Beethoven. Or by dropping the development section out of a sonata-form movement we can get a more brief type, consisting of exposition and recapitulation only. And so on, *ad libitum* and *ad infinitum*. Indeed the possibilities are so unlimited that the terminology of musical form is proverbially confusing; and we even find doctors disagreeing, as when the Adagio of this first *Sonata* of Beethoven is described by Sir W. H. Hadow as a simple ternary form in which the middle part is made into a considerable "coda" or tail-piece

in the last fourteen measures, while the great French theorist, Vincent d'Indy* describes the same fourteen measures as the second theme in a sonata-movement without development. If specialists can come to such different conclusions as to details it is evident that the details are less important to the layman than what we have called the "general hang-together" of any given piece. Whether we are to call it a *rondo* or a *sonata-form* or a *song-form* may be a moot question: but whether we are to hear it intelligently will depend not on what we call it but on how alertly we listen to the various themes as they appear, recognize them as they reappear, and trace them through their developments. A practical aid to acquiring this habit of intensive listening has been found to be the use of what may be called listening tests.

The method used to give listening tests to the first-year class in music appreciation at Columbia University (to enter which no previous knowledge of music is required) may easily be adapted to suit any group of music-lovers of whom one is capable of playing the examples and acting as leader. First of all the leader divides the composition to be studied into sections, to each of which he assigns an identifying letter: *a*, *b*, *c*, *d*, *e*, etc. For example, in the case of the Adagio from Beethoven's first sonata, the letters will run as high as *g*, and will stand at the heads of

*In his *Cours de composition musicale*, second book, first part, page 327.

the following bars or measures (not counting as a measure the opening quarter-note beat): Measures 1, 17, 23, 27, 32, 48, 52; seven sections in all, indicated by the letters *a, b, c, d, e, f, g*. The "students" will take blank sheets of paper, on the left hand margins of which they will place these letters, leaving room to write a sentence or two opposite each. The "leader" will now play the chief musical motives of the piece in turn (without mentioning any index letters), drawing attention to any characteristic features by which they may be recognized. Thus it might be suggested that the tune at measure 1 makes a slight descent in pitch, with a smooth, stately motion; that the melody at measure 23 holds itself in suspense (the usual character of a "second theme" which this will later prove to be) while that at measure 27 (which will turn out to be the "conclusion theme") is more definitive and final.

After the themes have been made slightly familiar, the actual test begins. The leader plays the entire piece, without pauses, but calling out each index letter as he reaches it. The listeners jot down as much as they can under each heading. It will be found that individual listeners will vary widely in the accuracy and minuteness of what they hear, but that all

will hear more as the tests continue.* Comparatively few, perhaps, would fail to notice in our present example that the opening melody of *a* recurs at *e* (measure 32). Yet there would be few in any class who would grasp on a first hearing the parallelism between *a* and *e*, *c* and *f*, and *d* and *g*. Still fewer would have a sufficiently strong sense of tonality to perceive that while *c* and *d* were in the contrasting key of *C-major*, *f* and *g* were in the home key of *F*. After one or two hearings supplementary discussion will usually be found to bring out the form of the movement as a whole (in this case, following d'Indy rather than Hadow, sonata form without development, *a*, *b*, *c*, *d*, forming the exposition and *e*, *f*, *g* the recapitulation). The discussion will incidentally often focus attention on many beautiful and interesting details that might otherwise not have been noticed.

THE LATER SONATAS OF BEETHOVEN

The ways in which the types of design we have been considering were applied remained, in the sonatas of Mozart and the earlier ones of Beethoven,

*Those who hear least may comfort themselves that professional music critics often hear little. Dame Ethel Smyth, in her vivacious book, *Impressions that Remained*, remarks of the first performance of Brahms's second symphony in January, 1878: "On this occasion I first realized exactly how much critics grasp of a new work not yet available in print. The great Leipzig Extinguisher, after making the usual complaints as to lack of melody, excess of learning, and general unsatisfactoriness, remarked: 'About half way through the very tedious first movement there is one transient gleam of light, a fairly tuneful passage for horns.' He had not noticed that this was the recurring first theme, which had already appeared for those self-same horns in the second bar!"

fairly uniform. There were usually four separate pieces or "movements" in every sonata. Of these the most elaborate was naturally the first, coming as it did when the attention of the audience was fresh; it was usually in sonata form. Then came two movements less complex in structure, a slow movement and a minuet or scherzo,* following in an order determined by the needs of contrast. Finally there was a lively movement, frequently a rondo but sometimes, like the first movement, a sonata form. Parry has pointed out how this order of movements was based on immutable psychological laws, and was observed not only in sonatas,† but also in the suites which preceded them. "The scheme" he says, "is in the main always the same, consisting of dignified animation to begin with, expressive slow cantabile for the centre, and light gaiety to end with."††

As Beethoven's work progressed, he began to enrich this scheme of the classic sonata with many elements drawn from other types of musical art. The seventeenth century Toccata, a brilliant virtuoso piece, shows its influence in the finales of his sixth and twenty-second sonatas. As early as 1802, in the first movement of the seventeenth sonata, he goes even further afield and borrows the style of the operatic

*Scherzo, Italian for "joke," is the name given by Beethoven to the more whimsical movements he substituted for the courtly minuet of Haydn and Mozart.

†Parry, *The Evolution of the Art of Music*, page 200.

††Parry, *op. cit.*, p. 150.

recitative; and nearly twenty years later, in the next to the last sonata (Opus 110, 1821) he applies the same style more extensively. But the most striking evidence of the wide play of Beethoven's artistic curiosity is found in his persistent effort to combine with the sonata the highly contrasted type of the fugue, that older polyphonic form which had reached maturity when the sonata was just beginning. In the *Pastoral Sonata* already (1801) Beethoven uses the fugue, but only as an episode. But in the twenty-eighth, twenty-ninth, and thirty-first sonatas we have masterly studies in the enrichment of sonata style by that thoughtfulness which seems peculiar to the fugue.

The supreme marvel of the sonatas of Beethoven, however, is not so much the variety of their sources as the unity of their final effect. In general it may be said that it is the organic quality of a sonata—the diversity of its parts, all serving the end of a common life—that makes it a good sonata. Such a movement as the *Allegretto ma non troppo* of Beethoven's opus 101 is remarkably subtle in the ease of its transitions, the variety of expression and feeling of its different themes with never any sacrifice of continuity. If we compare with it many modern sonatas, such as Grieg's, Chopin's, MacDowell's, even Schumann's, we feel the deep difference between attractive bits loosely sewn together, and real musical organisms. Grieg, in his *Piano Sonata*, Opus 7, stops and draws a long

breath, so to speak, before each new theme, and begins afresh. Chopin's sonatas are mosaics of lovely unconnected gems. The *Piano Sonata*, Opus 5, of Brahms stands out as one of the few modern sonatas which is made, as Beethoven's were made, "all of a piece."

THE CONCERTO

A concerto is a sonata for solo instrument with orchestral accompaniment. The concerto for piano, brought to perfection by Mozart in his twenty-seven examples, contains three instead of four movements: an opening *allegro* in sonata-form, a short slow movement, and a lively rondo finale. The opening sonata-form has one peculiar feature. Its "exposition," as was usual in those days, is repeated, but this repetition in the concerto is not literal, as in the sonata and the symphony. The themes are first all given to the orchestra and *all put in the central key*. Only on their second appearance, when the solo instrument joins in, are they distributed in contrasting keys. In other words the form is made to subserve the "featuring" of the soloist which is the essential peculiarity of a concerto: as Sir W. H. Hadow phrases it, "Just as the *prima donna* delays her entry until the chorus has brought the audience to an attitude of attention, so here the virtuoso is kept in reserve until the orchestral statement of the theme is over and his own can follow with the greater dramatic effect." Bee-

thoven and more modern composers have very much relaxed this tradition.

Another feature of the concerto is the "cadenza" in which, near the end of each movement, the soloist plays alone. Cadenzas, apt as they are to be more brilliant instrumentally than interesting musically, raise in an acute form the aesthetic question: To what extent is the triumphing over difficulties a legitimate element in art? The practice of the greatest composers, such as Mozart, Beethoven, Chopin, Brahms would suggest that there is no harm in the exhibition of skill, so long as it is combined with a certain degree of musical interest. The cadenzas of these masters always show genuine musical invention in the treatment of themes as well as ingenuity in the devising and skill in the overcoming of technical difficulties. Men of less taste, such as Rubinstein and Liszt, often let the technique kill the music, which does not survive what we significantly call their "execution." Even in the concerto beauty must attend skill, or we shall feel as did Dr. Johnson when someone pointed out to him that to write a certain ugly kind of verse was extremely difficult. "Sir," replied the redoubtable doctor, "I would it were impossible."

QUESTIONS FOR REVIEW

1. Describe *binary form*, as displayed in Scarlatti's *Pastorale*. How do motive and key act on our minds to determine the effects of this form?

2. Why did composers gradually come to prefer *ternary form*? Describe it.
3. What is the form of the *minuet*?
4. Show how *sonata form* grows out of simple ternary form by expansion. Make a tabular view of sonata form.
5. Explain how an opposition of the accents of meter with those of rhythm may arise, and give music interest. What corresponds to this in poetry?
6. How many movements were there in the earlier sonatas of Beethoven, and how were they arranged?
7. How did his *scherzo* compare with the earlier *minuet*?
8. With what outside elements did Beethoven enrich his later sonatas? Wherein are they superior, in the matter of construction, to those of Grieg, Schumann, MacDowell?
9. What is a *concerto*? How was the sonata exposition modified in the concerto?
10. What is a *cadenza*, and what qualities give it artistic value?

REFERENCES

- | | |
|----------|---|
| MASON | Beethoven and His Forerunners. |
| PARRY | The Evolution of the Art of Music. |
| SHEDLOCK | The Pianoforte Sonata. |
| HAMILTON | Music Appreciation. |
| HAMILTON | Piano Music, its Composers and Characteristics. |
| PARRY | Oxford History of Music, Vol. 5. |

ILLUSTRATIVE RECORDS AND ROLLS

Records:

V—Victor; B—Brunswick; C—Columbia; E—Edison.

Rolls:

A—Ampico; D—Duo-Art; M—Melodee; Q—QRS;

W—Welte-Mignon.

MUSIC MENTIONED IN CHAPTER V

SONATAS

BEETHOVEN (1770-1827)

Op. 2, No. 1 M.

Op. 13, *Pathétique* A, D, M, W.

Op. 26, (*Funeral March* only) E.

Op. 27, No. 2, *Moonlight* A, D, M, W.

Op. 31, No. 3, (*Minuet* only) C.

Op. 53, *Waldstein* D, M.

Op. 57, *Appassionata* D, M, W.

Op. 101, W.

CHOPIN (1809-1849)

Op. 4, in *C-minor*, (No. 1) M.

Op. 35, in *B^b-minor*, (No. 2) M, W.

Op. 58, in *B-minor*, (No. 3) V; A, M, W.

SCHUMANN (1810-1856)

Op. 14, in *F-minor*, (No. 2) M.

Op. 22, in *G-minor*, (No. 3) A.

BRAHMS (1833-1897)

Op. 5, in *F-minor* W.

GRIEG (1843-1907)

Op. 7, in *E-minor* M.

MACDOWELL (1861-1908)

Op. 45, *Tragica* M.

Op. 50, *Eroica* M.

Op. 59, *Keltic* M.

CONCERTOS

MOZART (1756-1791)

Concerto No. 14, in *D-minor* M.

BEETHOVEN (1770-1827)

Op. 19, Concerto No. 2, in *B^b* M.

Op. 37, Concerto No. 3, in *C-minor* M.

Op. 58, Concerto No. 4, in *G* M.

Op. 73, Concerto No. 5, in *E^b* V; M.

CHOPIN (1809-1849)

Op. 11, Concerto, in *E-minor* M.

LISZT (1811-1886)

Concerto No. 1, in *E^b* A, M.

RUBINSTEIN (1830-1894)

Op. 70, Concerto No. 4, in *D-minor* M.

BRAHMS (1833-1897)

Op. 83, Concerto No. 2, in *B^b* M.

ADDITIONAL RECORDS AND ROLLS

BACH (1685-1750)

Concerto in *D-minor* for two violins V.

TARTINI (1692-1770)

Violin Sonata in *G-minor* V.

MOZART (1756-1791)

Piano Sonata No. 9, in *A* E; W.

MENDELSSOHN (1809-1847)

Op. 25, Piano Concerto No. 1, in *G-minor* M.

Op. 64, Violin Concerto, in *E-minor* (*Finale*) C, V.

SAINT-SAËNS (1835-1921)

Op. 22, Piano Concerto No. 2, in *G-minor* V; A, D, M.

Op. 44, Piano Concerto No. 3, in *C-minor* M.

TCHAIKOVSKY (1840-1893)

Op. 23, Piano Concerto No. 1, in *B^b-minor* A, M.

GRIEG (1843-1907)

Op. 16, Piano Concerto, in *A-minor* V; A, D.

MACDOWELL (1861-1908)

Op. 15, Piano Concerto No. 1, in *A-minor* M.

RACHMANINOFF (1873—)

Piano Concerto No. 2, in *C-minor* V.

CHAPTER VI.

CHAMBER MUSIC

QUALITIES OF THE STRING QUARTET

A TEST for the sense of humor is said to have been invented by Sidney Smith, the English wit. He told people he met, it seems, a rather fantastic story, which made the literal-minded stare, but tickled the fancy of such as had a fancy to be tickled. If we wished to find a similar test for the musical sense, it is certain we could hardly choose a better one than a piece of chamber music, such as a Mozart string quartet. Anyone who sincerely liked it could safely be pronounced musical. It would leave unmoved many who respond to the less musical elements in other forms of the art—to the satisfaction of curiosity about personalities afforded by opera and by song, piano, and violin recitals, for instance, or to the merely sensuous stimulation of ears and nerve centres that give many orchestral pieces of Tchaikovsky, Wagner, and Strauss so much of their popularity. It would offer little encouragement to that “drowsy reverie, relieved by nervous thrills,” in which, according to Santayana, many people like to listen to

music, or rather to sit in the room where it is going on. Chamber music has little attraction for gossips, sensation-mongers, or day-dreamers; it is indeed of all forms of musical art the purest and most exacting, and may be compared to the essay in literature, or to etching in the plastic arts; and like them it appeals only to the intelligent minority.*

If the focussing of the spot-light on the prima donna of opera or the solo star of a recital or a concerto is in questionable taste, an attempt at such hero-worship for the four players of a string quartet would be palpably ridiculous. Happily the two violins, viola, and violoncello are essentially equals, obviously a team or *ensemble*; and though the first violin must lead, he is but prince among peers, and team-work is as much the order of the day as it is with any good group of athletes or of actors. The first violin will no more expect to "put on all the airs" (or to play them all) than the baseball captain expects to throw all the balls, or the leading man to make all the speeches. Like a game or any genuine play the string quartet is a social activity: its members must be regarded not as soloist and accompaniment, but as four equals, each with his own distinctive character, participating in an interesting conversation.

*True cultivation is ever carefully to be distinguished from snobbism, which is an artificial exclusiveness aiming at self-importance. Such exclusiveness, as Thoreau remarks, only excludes its possessors from true delights. Genuine cultivation, on the other hand, is a natural enjoyment of what is best, and is found in a minority only as it were by chance, and because sensitiveness is rare. But it is essentially self-forgetful, as snobbism is essentially self-regarding.

Listen, for instance, to the middle part, in minor, called the Trio, of the *Minuet* of Haydn's Quartet in *D-major*, Opus 64, No. 5,* and note how each of the four friends contributes something indispensable to the discussion. The second violin broaches the subject, the first takes it up, and all four instruments bring it round to the first cadence.† Then the viola adds a comment in its hoarser voice, but only for a moment before the 'cello displaces it and brings the whole matter to an end. Here we have a true ensemble style, in which all four interlocutors pass in turn from foreground to background without ever interrupting each other or stepping on each other's toes. Good manners and good music are indeed close to one another, as ethics and aesthetics always are: just as there is something subtly underbred about the obtrusiveness of the virtuoso, so there is the indescribable charm of aristocratic distinction in this mutual courtesy of four players.

As chamber music is free from a vulgar virtuosity, so is it free from the specious appeals of sensationalism. An orchestra may take unfair advantage of the music-lover, and without saying anything of the least musical interest overwhelm him by the brute force of its voices,—its blaring trumpets, pounding drums, whirring violins, and screaming piccolos.

*Miniature scores of the works discussed in this chapter can be obtained at slight cost in the Eulenberg edition.

†It is in the "simple ternary form" explained in the last chapter.

Two violins, a viola, and a violoncello, on the other hand, can make, speaking absolutely, very little sound. All their effects are relative. They have, we might say, a great soul but a small body; if they are to impress us at all it must be by their music, not by their noise. Hence their method is supremely one of suggestion. Like Chinese poetry, they depend on our imaginations to realize what they only outline, and are eloquent as much by what they omit as by what they include. Concentration, omission of the irrelevant, is of course the method of all finely conceived art everywhere—Stevenson said that if he only knew what to omit he could make a classic out of the daily paper—but perhaps no other branch of musical art permits, and indeed exacts it, quite as does chamber music. The texture of a string quartet is as perfect, as delicate, as a piece of gossamer. An awkward bit of melody, two badly joined harmonies, might pass muster on the rich canvas of an orchestral piece; in a string quartet they would offend like a patch on an etching by Whistler.

The exacting standard of perfection in texture which chamber music imposes on its creators and for which it develops a feeling in its appreciators, may be illustrated from an interesting manuscript preserved among the papers of an English pupil of Mozart.* It shows a minuet, begun by the pupil,

*Reproduced in facsimile as the frontispiece of Mr. Thomas F. Dunhill's excellent book *Chamber Music*. Macmillan and Co.

Thomas Attwood, in correct enough traditional style, like this:

№ 28
From Minuet in C

THOMAS ATTWOOD

a) *Violins*

Viola

Cello

AS REWRITTEN BY MOZART

b)

Violin I *Vln. II* *I* *II*

Viola

Cello

The treatment of the little motive of three reiterated notes, given to the first violin in the first, third, and fifth measures, is interesting as far as it goes, though

the viola part (which in our arrangement for piano has to be passed over to the right hand in measures 5-6) is rather dull, sticking as it does about *A* and *B* most of the time.

No. 28b, showing Mozart's rewriting of this theme, is an object lesson in string quartet style. The two violins, it will be noticed, "give and take" the three-note motive, measure by measure, higher and higher, with a constantly increasing interest. The viola and the 'cello answer each other in similar fashion with the figure of five notes, arranged so that they dovetail. Every instrument thus either says something worth saying or remains silent and gives the others a chance, with the result that the whole texture is vital—there is no "filling" or "dead wood." Though almost unplayable on the piano, as string quartet music is apt to be in proportion to its playability on the strings, this bit of Mozart is of a delightfully clear and transparent weave.

Appropriate to these qualities of delicate facture in the string quartet is a certain dignity and reticence of sentiment in the music itself that will be instinctively demanded by every lover of chamber music. A string quartet will not wear its heart on its sleeve as a singer may sometimes be excused for doing; an aristocratic and noble reserve will better become it. It will understate rather than overstate, being able to entrust something to the intelligence of its auditors,

and will avoid that distortion and over-accentuation that as we saw in considering the art-song is often mistaken by coarse natures for expression. Mr. Dunhill warns young composers especially against 'cellists, who, he says, "like singers, are so frequently tempted to play what pleases the average public, in the exaggerated style that is called 'expression,' that they are apt to lose all sense of the dignity and nobility of their instruments." "It is certainly unwise," he remarks, "to use the 'cello too continuously as a solo instrument in a quartet, lest the music should assume a sentimental complexion:"—and he adds, justly: "One can scarcely conceive anything more horribly inartistic than a sentimental string quartet" Let it not be thought, however, that the characteristics we have been describing in the quartet—its freedom from virtuosity and sensationalism, its purity of texture and of feeling—make it a forbidding department of music, at whose door it is not worth while to knock. Severe, undoubtedly, it is, and exacting; but no art that is wholly easy can hold our interest long; and it will be found that every conscientious effort made to get the point of view of chamber music will be repaid by steadily-increasing never-failing joy, such as only the highest manifestations of art can give.

HAYDN THE PIONEER

The string quartet, fittingly enough, grew up in the

eighteenth century under the aristocratic conditions of the small German and Austrian courts. Joseph Haydn (1732-1809) called "the Father of the Sym-



HAYDN

phony," a title often affectionately diminished into "Papa Haydn," may with equal propriety be named also the father of the quartet—that symphony for four "fiddles." He spent thirty years (1761-1791) of his industrious life, as conductor or "kapellmeister" to Prince Es-

terhazy, writing for the pleasure of this princely patron and his guests a large proportion of his one hundred and twenty-five symphonies and seventy-seven string quartets. He laid securely the foundation of quartet style on which Beethoven afterwards erected such a soaring superstructure; and though his music with its simple eighteenth century formality and precision may sound limited to us in comparison with the passion, beauty, and romance of his great successor, or even with the more delicate grace of his friend Mozart, if we would understand the string quartet it is with Haydn that we must begin.

An excellent example of his style is his *Quartet in*

D-major, Opus 64, No. 5.* It is in four movements. The first is an *Allegro moderato* in sonata form, in the cheerful key of *D-major*, and in Haydn's customary cheerful vein of feeling. The three lower instruments, in detached *staccato*, outline the harmony of the first theme, which the first violin presently sings in clear high tones. At the twenty-seventh measure begins a second theme (in the usual contrasting key of the dominant) passed from first to second violin and thence to viola, and continued in a passage of those strongly marked chords for all four instruments, pulled away from the regular accents of the measures (the technical term is "syncopated") which are always so effective for strings. At the fiftieth measure appears the lively "conclusion theme," with its downward-tripping scale for the first violin, which brings to a cadence in the contrasting key the first section or "Exposition" of the movement.

*As remarked above, the better the stringed instruments are treated in a quartet, that is, the more freely and independently they move about, the less playable it is on the piano. Moreover the non-sustained piano tone gives at best but a poor representation of the beautiful singing tone of bowed instruments. Therefore the problem of illustrating quartet music where an actual quartet is not available is a peculiarly difficult one. Perhaps practically the best way is first to play phonograph records by the Flonzaley or some other good Quartet, comparing the printed music in the miniature scores of Eulenberg, and then to play whatever movements are available in piano arrangement for two or four hands, for the sake of the expressive light and shade. In general, it is of capital importance that mechanically reproduced music, whether in records or rolls, should never be relied on exclusively, but should always be supplemented and so to speak corrected by the more expressive performances of living players, whatever their technical limitations. Attractive and typical quartet movements by Mozart and Haydn will be found in simple piano arrangement in the parts of *Masters in Music* devoted to these composers.

After the customary repetition of the entire exposition (seldom observed in actual performance nowadays) and a Development Section of forty-five measures, the last dozen of which contain some lively scampering about of all four fiddles together in the triplet rhythm of the conclusion theme, Haydn comes back to the Recapitulation of his themes, rather irregularly embodied, in that the first and third themes are now each heard twice, crowding out the second altogether.

The second movement is a beautiful *Adagio cantabile* in which the leading violin sings a graceful expressive melody over an unobtrusive background supplied by the other players. At the twenty-seventh and twenty-eighth measures occurs one of those passages in which the composer has so thoroughly (to use an expressive phrase of Professor Prout's) "thought string quartet" that the music looks strange when transferred to the piano. (See No. 29). The

No. 29
From Quartet in D, Op. 64, No. 5 (2d movement)
Adagio cantabile
First Violin

HAYDN

sf *sf* *pp* *sf* *pp*

first violin, represented in our piano arrangement by the right hand, jumps bodily down from the high *D*

played on its brilliant *E* string, to the low *G*# of its dark and rich *G* string, below all three of the other instruments. The sudden change of tone quality from the highest to the lowest string makes the jump intensely dramatic; and Haydn, who has always a keen sense of the dramatic, clinches its effect, first, by a complete silence on the third beat of the measure, with the hold, and second, by the complete contrast of the very soft, smooth, and compact harmonies that follow in the next two measures. The passage, only four measures long as it is, illustrates the variety of color and effect possible by simple means to a skilful writer, and incidentally may warn us of judging string music in piano translation unless we have vivid enough imaginations to hear it mentally as it would sound on the strings. The middle part of this movement is an excursion into *C-major*, where parts of the theme are briefly developed. Haydn quickly returns to *A-major* and to his whole theme, however, and from the point in the score where the three-sharp signature reappears weaves one of those charming decorative variations on his tune in which the old writers delighted. The student should compare this, measure by measure, with the original theme as it opens the movement.

The *Minuet* is a spirited little piece in simple ternary form. The first Part, only eight measures long, presents the theme, in the first violin, as concisely as

possible. In Part II, also as short as possible—only eight measures—the second violin, and then the 'cello, take their shot at the theme. This then returns, in Part III, to the first violin (for ten measures) and is finally made the occasion for some whimsical play, with oddly shifted rhythmic grouping of the notes, that occupies sixteen more measures. The whole is a model of fanciful, spirited, and various treatment of a simple idea, within very limited space. The Trio, already discussed as a model of “give and take” in instrumental conversation, is followed as usual by a repetition of the Minuet.

The fourth and last movement is one of those busy finales, like an ant-hill on a hot day, in which Haydn excels. It is of the type known as a *moto perpetuo* or perpetual motion; there are only four measures in it all in which some instrument or other does not have the movement of sixteenth notes in groups of four that gives it such an unresting haste; and yet Haydn varies the grouping and arrangement of these sixteenth notes, and the cross accents that break into their regular patterns, so ingeniously that there is never a moment of monotony and we are as reluctant as children on a carrousel to reach the end and, so to speak, “get off.” What a charming vivacity and spirit in it all, and what tireless invention in combining and recombining the four lines, which, like the few bits of colored glass in a kaleidoscope, blend into such novel and fantastic figures.

THE QUARTETS OF BEETHOVEN

If we follow the usual division of Beethoven's life into three periods, the first, that of "Apprenticeship" lasting from 1770 to 1803, the second, that of "Mastery," occupying the next decade, and the third, that of "Subjectivity" or "Eccentricity," lasting from 1813 to his death in 1827, we shall find that, of his seventeen string quartets, the first six, Opus 18, fall into the first period, the next five, (the three famous "Rasoumoffsky" Quartets, Opus 59, and also Opus 74, and Opus 95) fall into the second period, and the last period contains the last half dozen quartets, Opus 127, 130, 131, 132, 133, and 135. Of these seventeen extraordinary works, universally conceded to be the supreme achievement of chamber music, the first half dozen are naturally nearest to the simpler style of Haydn and Mozart; the middle five are fullest of vigor, humor and a healthy variety and universality of sentiment; while the last quartets, written when deafness, ill-health, and family troubles had cut off the composer from social life and thrown him in upon himself, are more the meditations of genius than objective works of art, and for all their profound tenderness and spirituality often lay an almost unendurable burden



BEETHOVEN

on the sympathy and patience of the listener. Yet all seventeen works, by virtue of characteristic traits that appear in each, though less fully realized in the earlier ones, are distinctly "Beethovenish."

First of all there is a concentration, a distillation of the music to its ultimate essence, an economy and cogency of style, a resolute exclusion of everything irrelevant, that has been equalled among other composers probably only by Bach and Brahms if by them, and that gives Beethoven an overwhelming dramatic force. We have seen in examining Mozart's corrections of Attwood's *Minuet* that economy of material is a prime consideration in chamber music: all composers of it are obliged to take as their motto "Mulum in parvo"; but probably no other composer before or since has ever lived up to it quite so laboriously, or quite so successfully as Beethoven. The process of composing was to him a delicious agony, so severe was the effort of concentration required. In his search for his thought, his labor to disentangle it from all that did not belong to it, he became like a wild man, singing, shouting, stamping, waving his arms, so that once as he was composing in the grounds of his brother's estate he frightened two bullocks into running away. As for his method of finding his ideas, here is his own description of it: "From the glow of enthusiasm I let the melody escape. I pursue it. Breathless, I catch up with it. It flies again, it

disappears, it plunges into a chaos of diverse emotions. I catch it up again, I seize it, I embrace it with delight. Nothing can separate me from it any more. I multiply it then by modulations, and at last I triumph in the first theme. There is the whole symphony.”*

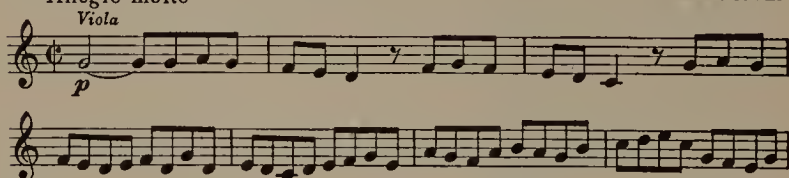
Even in the earliest quartets, this closeness of thought appears. In the Presto of Opus 18, No. 3, which has been recorded by the Flonzaley Quartet, the play made with the first three notes of the theme, at the beginning of the Development section, is, for mischief and invention, comparable to the play that a clever writer loves to make with a single word or phrase.† A much more striking example is the finale of the third Rasoumoffsky Quartet, also recorded by the Flonzaleys, in which, as in so many of his later sonatas, Beethoven has grafted the fugue upon sonata form. The first theme of this immensely spirited piece is a fugue on the following theme:

№ 30

From Quartet in C, Op. 59, № 3 (Finale)

Allegro molto

BEETHOVEN



*Quoted in *Music as a Humanity*, by Daniel Gregory Mason, page 92.

†Beethoven's letters amply show that he himself had this fondness for verbal as well as for musical invention. See for example the letter about a curtain, *Letters*, Nohl's collection, translated by Lady Wallace, vol. I, page 71. It might well be called "Variations on the Theme of a Curtain."

clear. Though almost unplayable on the piano, at any rate at the proper headlong speed, it may be represented as follows:

№31

From Quartet in C, Op. 59, №3

Allegro molto

Violins

BEETHOVEN

The first system of the musical score is written for Violins, Viola, and Cello. The Violins part is in the upper staff, the Viola in the middle, and the Cello in the lower. The key signature has one flat (B-flat), and the time signature is common time (C). The tempo is marked 'Allegro molto'. The score shows the first four measures of the piece. The Viola part features a rapid, ascending scale-like passage in the first four measures, reaching a climax in the fifth measure. The Violins and Cello parts provide a rhythmic accompaniment with detached notes. The Cello part has a 'cresc.' marking in the first measure and a '(Cello note holds)' marking in the fifth measure. The Viola part has a 'p' marking in the fifth measure. The system ends with 'etc'.

The full ingenuity of this would be revealed only by a thoroughgoing analysis. We may content ourselves by remarking, first that the peculiar sinister, menacing color of the lowest string of the viola is artfully used to enhance the dramatic quality of the whole passage; second that the parts are so laid out that 'cello and violins by their detached notes add to the breathlessness of the viola's climax in the first four measures and help to clinch it in the fifth by their held notes, placed higher so as to be more sonorous,

and that they assist in the descent to softness by resuming their low detached notes; and third that the passage as a whole is conceived with a breadth, a freedom of melodic line, that is characteristic of Beethoven, and that gives all his quartets much of their nobility. Thus not only the thought but the texture is more massive than Haydn's, as may be vividly realized by comparing this finale with that of Haydn's Opus 64, No. 5. Similar as are the rhythmic figures used, Beethoven's use of them compares with Haydn's almost as a grand piano compares with a harpsichord.

The far-flung melodic line here noticed becomes more and more characteristic of Beethoven as his style matures. If we compare with the neat, precise style of Haydn and Mozart such a theme as that of even the first of the works of the second period, the *Rasoumoffsky Quartet in F-major*, we are struck with its amplitude and its almost improvised character, transferred as it is in mid-flight from 'cello to first violin and not finding a cadence to come to rest upon until the nineteenth measure. This large leisureliness of melodic style gives to Beethoven's famous slow movements much of their incomparable depth of appeal. A fairly early instance is the *Adagio molto e mesto* of this same Opus 59, No. 1, or even better, the wonderful *Molto adagio* of Opus 59, No. 2, and its questioning of the mystery of life, its perplexity

and hope, its trust in the divine. But the supreme examples are those of the last quartets, especially the *Adagio* of Opus 127, the *Andante* of Opus 131, and the *Adagio* in the Lydian Mode of Opus 132, entitled "Song of Thanksgiving to God, after Recovering from an Illness."

In all these later quartets we find Beethoven more and more inclined to substitute freer, more rhapsodic types of design for the traditional sonata-forms, minuets, rondos, song-forms, variations and the like that contented him in his first period and for the most part in his second. As his musical impulse became more subjective, and he wrote more to commune with his own thoughts than to create objective artworks of universal validity for ordinary human nature, he turned from the more monumental, symmetrical forms to schemes less complete and regular, though not essentially less logical. If one of the later quartets seems at first, as Thoreau once called himself in a poem, "a parcel of vain strivings tied by a chance bond together," it will be found on further acquaintance that this bond is not "chance," but is a deep musical identity out of which flower the most various moods and shapes. In other words, Beethoven depends much on what M. Vincent d'Indy* has called the principle of "amplifying variation," a sort of rebirth of new melody out of the same matrix of harmony that produced the original theme. In modern

**Cours de composition musicale*, Vincent d'Indy.

composers like César Franck this has become a conscious process; largely instinctive in Beethoven, it none the less led him to some of his greatest inspirations.

Nowhere has Beethoven reached to a higher spirituality than in the *Adagio ma non troppo* of his *Quartet in Eb-major*, Opus 127, not even in the *Adagio* of the *Ninth Symphony*, of which Grove has said: "The *Adagio* is more calmly, purely, nobly beautiful than anything that ever this great master—who knows so well how to search the heart, and try the spirit, and elevate the soul—has accomplished elsewhere in his symphonies."

The greatness of this movement, though making itself felt partly in effects of color such as the remarkable modulation from *Ab-major* to *E-major* for the third Variation, which, as d'Indy says, gives an impression of "mysterious and as it were unearthly light," is chiefly due to the wondrous tenderness of the theme itself, and the suggestiveness of Beethoven's treatment of it by amplification rather than by literal development. From d'Indy's comparison of the third variation with the theme (transposed for the purpose into the same key of *E*) may be cited the two opening phrases, in order to show the subtlety and the freedom of this kind of melodic germination.

The reader must be referred to the original quartet for the whole theme, of which d'Indy well says:

No 32

Theme and Variation III (Adagio) from Quartet, Op. 127

Comparison as noted by Vincent d'Indy

BEETHOVEN

Theme
(Transposed)

Variation

1st Violin

cresc.

p

Violoncello

cresc.

p

etc.

Violoncello

etc.

1st Violin

f

p

“Whoever does not perceive the radiant beauty of such a theme, and does not feel profoundly moved, above all by its last few measures, is truly unworthy to be called a musician.”

MODERN TENDENCIES

The same tendencies we observed in Beethoven to enhance the sonority of the quartet as a whole, and to specialize the writing according to the tone colors of the individual instruments (as in the viola solo of No. 31) may be noted also in most modern masters of the string quartet. Among those who most powerfully continue the Haydn-Beethoven tradition may be named Schubert, Schumann, Smetana, Dvořák,

Franck, d'Indy, and Brahms: in their work sonority and color powerfully assist musical thought, while seldom usurping in our attention the foremost place that it ought to occupy. Other recent composers have tended, in chamber music no less than in pieces for piano or orchestra, to exaggerate the importance of color and color effects. Special effects found in many modern quartets are the use of "harmonics" (high notes produced by lightly touching the string and so causing it to vibrate in segments); of the *pizzicato* or plucking the string with the finger; of the *sul ponticello* or playing with the bow near the bridge, giving a strange thin tone like the rattling of bones; of the mutes which veil and soften the tone; and of the tremolo or trembling of the bow which in melodrama always heralds the appearance of the villain. When such effects are sought as ends in themselves, as they are in certain pages of the ingenious quartets of Debussy and Ravel, for instance, they may give great delight as long as they are novel, but tend to stale quickly, having no adequate musical thought behind them. The same comment is applicable to some extent to quartets like those of Schoenberg, Reger, and Stravinsky.

As novelty of color is a rather poor ideal for chamber music, so is mere sonority of mass tone. It is bad for two reasons; first because it tempts us to sin against the great law of fitness by exceeding the limi-

tations of our medium; second because in striving after an unattainable sonority we lose the greater good within our grasp—interest and beauty of texture. Four strings are no more able than a piano to rival an orchestra: when Grieg in his Quartet keeps his players sawing away on two strings at once on what are called “double-stops,” or gives them an incessant *tremolo*, he spoils his chamber music as Liszt so often spoils his piano music, without giving us for a moment the illusion that we are listening to an orchestra. When strings are combined with the piano, an instrument which, gentle as it was in Mozart’s day, has become in ours a formidable playmate, the danger of forcing their sonority is of course increased. The sonata for violin and piano or violoncello and piano, which Mozart knew how to balance so delicately, usually degenerates nowadays into a sort of handicap race. As for the trio of all three instruments, Mr. Dunhill remarks that even in Beethoven’s great *Bb Trio* “it was almost inevitable that the gain in force and strength should be achieved at the expense of some loss of that intimate conversational charm which is so valuable a characteristic in chamber music.” The change of ideal acted with such cumulative effect that the same writer truly remarks how in a certain passage of the Trio of Tchaikovsky (1840-1893) “The piano is playing a concerto, and the two strings are feebly endeavoring to imitate the coloring of an orchestral tutti.”

To Schumann is due the credit of writing the first great Quintet (for piano and string quartet combined). Since his *Quintet in E♭* three other composers have written quintets of the first order—Dvořák, Brahms, and César Franck. It is interesting to compare these four works, as solutions of the problem of combining rich sonority with fineness of texture. Schumann, primarily a pianist, writes with great brilliancy for his instrument but less happily for the strings, which often “double” melodies already given by the piano. There is a general tendency, as in most modern works, to gain tone by massing all four strings in one body, as he does in his opening eight measures, rather than to set them singly against each other in “conversation,” as he does in measures 9-16:—in other words to sacrifice texture to sonority. In Dvořák’s charming *A-major Quintet*, on the other hand, a composer born to the orchestra as was Schumann to the piano creates page after page of the most fascinating lace-work of tone; but this lace-work is seldom one of melodies, but rather of rhythmic figures made of broken chords in the way explained when we were discussing instrumental style. The texture is polyrhythmic, or polychromatic, rather than polyphonic. César Franck, in his profoundly religious sentiment, thought far more in terms of twining melodies than Dvořák; but in his *Quintet* he has such passionate and intensely dramatic things to utter that he masses his strings on a single melody in passage

after passage, reaching thus, as Mr. Dunhill remarks, "an almost crude strength of outline which seems, at times, too spacious for chamber music." In Brahms's great *Quintet* in *F-minor* this pitfall is on the whole avoided. Although there are passages of almost orchestral strength and singleness of impression, there are many others (as indeed there are also in the other three quintets) in which the intimate beauty of a quiet communion of five differing musical personalities is fully achieved.

Indeed, Brahms seems in general to be the composer who in all branches of chamber music has best succeeded in combining modern richness and warmth of color with classic moderation of style, reticence of sentiment, and beauty of texture. Such a movement as the *Allegretto molto moderato e comodo* from the first of his three string quartets, with its grace, its calm, its rhythmic subtlety and the fascinating color effect of alternating an open with a fingered string on the same note in the Trio, is typical of his reserved and noble temperament. The variety and amount of his work in chamber music is extraordinary, ranging as it does all the way from the three lovely sonatas for violin and piano* to the great *Piano Quintet*, the *Quintet for Clarinet and Strings*, the two *String Sextets* and the *Trio for Violin, Horn and Piano*. But even more remarkable is the dignity, profundity, and

*The *Violin Sonata in G-major* is particularly fitted to serve as an introduction to Brahms, it is so simple, melodious, and fluent.

quiet charm of his thought and the supreme finesse of his workmanship, which have enabled him to raise chamber music to a new level of intensity, and to enrich an already rich field with inexhaustible beauty.

QUESTIONS FOR REVIEW

1. For what reasons is chamber music a test for good taste?
2. Does chamber music encourage the *starring* of individual players, or team work?
3. Why is chamber music less favorable than orchestral music to sensationalism?
4. What texture is appropriate to chamber music—massive or diversified? What type of expression?
5. Tell as much as you can remember about the Haydn Quartet analysed. Why is Haydn called *Papa Haydn*?
6. Give the three periods of Beethoven, with dates, and chief string quartets of each. What is the aesthetic character of each period?
7. How did Beethoven keep the freer forms of his late quartets from becoming incoherent?
8. Are novelty of color and massive sonority good or bad ideals for the string quartet, and why?
9. How is sonority affected by combining the quartet with the piano? Who wrote the first great piano quintet? Name three other quintets, and characterize them briefly.
10. Why does Brahms hold so high a place in modern chamber music? Name five of his works in this field?

REFERENCES

- DUNHILL Chamber Music.
 KILBURN The Story of Chamber Music.
 HAMILTON Music Appreciation, p. 263, *et seq.*
 GROVE Dictionary of Music and Musicians. (articles:
 Chamber Music, Quartet, Trio, etc.)

ILLUSTRATIVE RECORDS AND ROLLS

Records:

V—Victor; B—Brunswick; C—Columbia; E—Edison.

Rolls:

A—Ampico; D—Duo-Art; M—Melodee; Q—QRS;
 W—Welte-Mignon.

MUSIC MENTIONED IN CHAPTER VI

HAYDN (1732-1809)

Op. 64, No. 5, Quartet in *D*, (*Allegro moderato*) C.

Op. 64, No. 5, Quartet in *D*, (*Adagio cantabile*) E, V.

BEETHOVEN (1770-1827)

Op. 97, Trio, in *B^b* D.

Op. 18, No. 1, Quartet, in *F* C, V; D, M.

Op. 18, No. 2, Quartet, in *G* C.

Op. 18, No. 3, Quartet, in *D*, (*Presto*) V.

Op. 18, No. 4, Quartet, in *C-minor* C, V.

Op. 18, No. 5, Quartet, in *A* V; M.

Op. 18, No. 6, Quartet, in *B^b* M.

Op. 59, No. 1, Quartet, in *F* M.

Op. 59, No. 2, Quartet, in *C*, (*Fugue*) V.

Op. 132, No. 3, Quartet, in *A-minor*, (*Adagio in The
 Lydian Mode*) C.

SCHUMANN (1810-1856)

Op. 44, Quintet, in *E^b* D.

DVOŘÁK (1841-1904)

Op. 81, Quintet, in *A* C.

OTHER RECORDS AND ROLLS

HAYDN (1732-1809)

Op. 17, No. 2, Quartet, in *F* D.

Op. 77, No. 1, Quartet, in *G* M.

Op. 78, No. 2, Trio, in *G-minor* D.

MOZART (1756-1791)

Quartet No. 12, in *G*, (*Finale*) V.

Quartet No. 13, in *D-minor* C, V.

Quartet No. 14, in *E^b*, (*Minuet*) V.

Quartet No. 14, in *E^b*, (*Complete*) C.

Quartet No. 15, in *B^b*, (*Complete*) C.

Quartet No. 18, in *D-major* V.

SCHUBERT (1797-1828)

Quartet, in *D-minor* D.

MENDELSSOHN (1809-1847)

Op. 12, Quartet, in *E^b* D.

Op. 49, Trio, in *D-minor* D.

SCHUMANN (1810-1856)

Op. 41, No. 1, Quartet, in *A-minor* V.

Op. 41, No. 3, Quartet, in *A-major* V.

TCHAIKOVSKY (1840-1893)

Op. 11, Quartet, in (*Andante cantabile*) V; A, D.

Op. 30, No. 3, Quartet, in *E^b-minor* (*Scherzo*) V.

DVOŘÁK (1841-1904)

Op. 96, Quartet, in *F* D.

ARENSKY (1861-1906)

Op. 32, Trio, in *D-minor* D.

CHAPTER VII.

ORCHESTRAL MUSIC (THE CLASSIC PERIOD)

THE FIRST STAGE OF THE ORCHESTRA (1600-1750)

THE modern symphonic orchestra, as we know it today, with its four groups of instruments, strings, wood-wind, brass, and percussion,* so delicately balanced and interrelated in soft passages, so overwhelming in sonority when the whole body of about one hundred men are playing together, is the outcome of but little over three centuries of evolution. At the beginning of the seventeenth century music was almost entirely choral. The small groups of instruments that were got together in 1600 to support the voices in the first experiments in opera at Florence, described in Chapter III, were not only defective in mechanical construction, but had to be written for in a style really better suited to voices, for the simple reason that that was the only style that had been so far developed.† Violins were not yet perfected, their

*For details of the instruments that make up the orchestra, their peculiarities of construction, their appearance, their arrangement on the stage, and their function in the music, the reader may be referred to *The Orchestral Instruments and What They Do*, by Daniel Gregory Mason.

†See the section in Chapter IV on "The Emergence of Instrumental Style."

place being taken by the clumsier, far less agile viols, a family of which the double bass is the only member that survives today. Flutes, oboes, and bassoons had defective systems of fingering and were apt to be out of tune, with bad notes that had to be nursed, coaxed, or avoided altogether. Clarinets were unknown, at least in orchestras.* Trumpets and horns were without valves, and could play only a few notes separated by wide intervals, so that their player, as Mr. Forsyth says† “was like a man continually hopping up and down a ladder, some of whose rungs were so shaky as to be a danger to life and limb. At the bottom they were far apart and badly spaced, while at the top they were set so close together that he had great difficulty in getting his feet on them at all.”

To these outer difficulties, serious enough to make us admire the men who could overcome them as effectively as the early writers did, were added the inner impediments of tradition. So long as you thought of your musical fabric as consisting of “voices” or parts moving along parallel to each other, each in its own range, high or low, you naturally could not individualize your instruments very much. You would simply give the high parts indiscriminately

*The clarinet did not become a regular member of the orchestra until towards the end of the eighteenth century, late in the life of Mozart (1756-1791).

†*Orchestration*, by Cecil Forsyth, page 73.

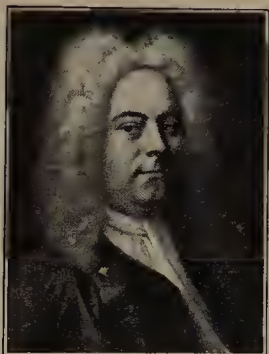
to the high instruments, whether violins, flutes, oboes, or even trumpets (as Bach and Handel constantly do) and the low parts to low instruments, whether 'cellos or bassoons. Hence in Bach and Handel, who may be taken as typical of what we may call the first stage in the growth of the orchestra (up to 1750), the horns are almost the only instruments that are individualized to any great extent (and they only because they could not play many passages possible to other mechanisms), and there is consequently an almost complete lack of that *contrast of tone-color*, and setting off of one group coloring against another, which is so essential to our modern conception of the orchestra.

Such tone contrasts as there were, moreover, tended to be neutralized by the continual presence of the harpsichord, which, played by the conductor from a part appropriately called the *continuo*, filled in all the harmonies. Its tone was a constant element in all the combinations, nullifying their contrasts. There used to be in New York a Spanish restaurant that served a dinner in every course of which, so its humorous patrons insisted, you could detect the presence of a certain Spanish bean. First, a bean soup; then a fish course with the bean as sauce; then a roast, with the bean as vegetable; and so on until the end, accompanied by coffee, so they said, made of the same little bean! The harpsichord in the early orchestra was like the little bean in that dinner: it obliterated all interesting contrasts.

But as the very life of art, and especially of musical art, is contrast, if the composers could not get contrast of color they were obliged to fall back on contrast of something else; and the devices most characteristic of the first stage were contrast of *place*, that is the give and take of a dialogue between different groups or choirs, and contrast of dynamics (loud and soft). The "echo" effects so constantly heard in the orchestral suites and overtures* of Bach and Handel, exemplify one or sometimes both of these methods. In many of their works of the concerto order, such as Bach's famous *Brandenburg Concertos*, the group of solo players, whose skill could be depended upon, was purposely set off under the name of the *concertino* for delicate effects, against the remaining mass of sawers and scrapers, who were called the *concerto grosso* or "big band"; and systematic use was made of the contrast in quality and quantity of tone produced by the two bodies. A curious survival of this very practical division of the aristocracy and the democracy of these old court orchestras remains in our musical terminology to this day. The music for the *concerto grosso* was usually written in five parts or voices, that for the lighter *concertino* in only three; hence a lighter section contrasting with a heavier was sometimes called a *trio*; and we still call such a lighter section contrasting with a minuet its *trio*, though we have forgotten what

*This term "overture," is misleadingly used by Bach as equivalent to "suite."

we mean by the term, and no longer write the thing in three parts.



HANDEL

Handel's *Concerto for Two Wind Choirs, in F-major*, may be taken as an example of this first stage of the orchestra. It is written for choirs (*concertini*) each consisting of two oboes, two horns, and two bassoons, accompanied by strings and *continuo*. The two choirs are much used in antiphony, as may be seen at the very opening. There is a general stateliness and formality of movement highly Handelian. In some of the pieces the oboes are given considerable opportunity to show off their agility, and the *Largo* makes expressive use of the singing tone of violins and violoncellos, moving sometimes about the pivots of single holding notes for the horns which have always been one of the simplest and yet most beautiful of orchestral effects. In the *Finale* the horns are definitely individualized and brought forward as soloists in a sort of fanfare or forest call (see No. 33), given, characteristically, first loudly and then repeated softly as "echo."

No 33

From Concerto in F, for two Wind Choirs

HANDEL



THE SECOND STAGE (1750-1800)

Joseph Haydn (1736-1809), who amply earned the title of "The Father of the Symphony" by his one hundred and twenty-five symphonies, and Wolfgang Amadeus Mozart (1756-1791) who in his short life



HAYDN

wrote forty-nine, of which three—the *Jupiter*, the *E^b*, and the *G-minor*—still rank as among the finest works of this type, initiated a second stage in the development of the orchestra. When Haydn began writing, the players of many of the instruments, notably the violas, for example, were so inexperienced that it was unsafe to expect much independence of them. In

his first symphony, entitled *Le Matin* (*The Morning*)

and written at Esterhaz, he makes the violas play with the basses through the whole of the first movement, and the second violins with the firsts. Yet even in that early work the tendency to individualize the instruments which in Beethoven became so all-pervading already makes itself timidly felt: in the Minuet there is a florid solo for the bassoon. Throughout Haydn's life, during which the harpsichord as an indispensable part of the orchestra was entirely abandoned, this tendency increases; and in his so-called *Salomon Symphonies*, written for a conductor of that name for performance in London in 1791 and 1794, there is much solo work for at least the more important instruments.

So long as style remained polyphonic, however, that is to say was made up of many melodic strands going on at once, this tendency to individualize the instruments could not get beyond a certain point. But once the unit became the chord instead of the melody, in the way explained in the opening section of Chapter IV, there was a chance to let each instrument do what it could do best, with a certain independence of the others. Compare the opening of Mozart's lovely *G-minor Symphony*, for instance, with almost any orchestral work of Bach or Handel, and the great improvement in *sound* (though not necessarily in musical interest) made possible by the homophonic style

becomes strikingly evident.* The violas sustain the harmony by an easy wrist motion providing an unobtrusive figure;† the 'cellos and basses supply the bass in short notes that mark the meter without making too heavy an effect, and the naturally agile violins sing the fascinating tune—one of Mozart's loveliest.

Once the single instruments became individualized, it required only a natural extension of method to individualize whole groups, and by setting them off against one another to arrive at that *contrast of masses of color* which is so essential a trait of modern orchestration. This Mozart does in the fourteenth and fifteenth measures of this very movement, when he assigns the graceful figure in quarter notes entirely to wind instruments, massing the strings similarly on the counter-melodies. The student should try to imagine how differently this would sound, scored in the manner of Bach and Handel with a "mixed color" for each voice, instead of a "wind" voice against a "string." Similarly, in measures 16-20, the wind instruments (with horns) attack stirringly the held chords, while the entire mass of strings deliver

*All the works discussed in this and the next chapter should be studied by comparing the orchestral scores, obtainable in the Eulenberg Edition, with the sound of any good arrangement for piano, either two or four hands. The best arrangement of the Mozart *G-minor Symphony* is Breitkopf and Härtel's, No. 798 in their *Volksausgabe* or "People's Edition." The "simplified" version is thin and should be avoided.

†It is interesting to notice that this figure, so suitable for the violabows, would be difficult and inappropriate for the piano, and is therefore translated in the piano arrangement into a more appropriate one—an example of what has been said about fitness of style.

with strong bow strokes their sternly emphatic three-note-figure. These examples are of simultaneous opposition of two different mass-colors. Successive opposition may be equally effective. This we see, for instance, in Mozart's second theme, beginning at measure 44, where after a single measure of string tone the wood-wind interrupts for one measure, after which the strings carry on their tune; the second time we hear it the strings interrupt the wind in the same way. A subtler example is the "return" of the theme of the Minuet, in this symphony, seven measures before the Trio. The theme, originally so burly and bustling in the strings, is here sung as it were with a charming hesitancy and bashfulness by bassoon, flute, and oboes. When the violins enter again in the last three measures their tone falls on the ear with an irresistible freshness, buoyed up too by the fascinating elastic sounds of the horns. This is scoring essentially



MOZART

modern in spirit, scoring in which the instruments are treated like the individuals of the ideal community of the socialist motto: "From each according to his ability, to each according to his needs."

In the types of musical design used, also, the symphony of Haydn and Mozart advances upon the simpler binary and ternary forms of the Bach and Handel suites, and

carries the march from song to symphony a long step ahead, approaching closely the modern symphony and symphonic poem. All that has been said of the application of these higher structural types to piano music (in Chapter V) and to chamber music (in Chapter VI) may now be interpreted with reference to the orchestra; and as the orchestra is physically larger and more impressive than a piano or an ensemble group, so naturally the forms are worked out on a larger and more impressive scale, mentally and emotionally, in the symphony than in the piano sonata or the string quartet. Let us take the Mozart *G-minor Symphony* as a specific case. The first movement is a broadly conceived sonata-form, with three themes expounded in the section up to the first double bar, developed in the following sixty-five measures with a wealth of rhythmic, harmonic, and contrapuntal interest, and recapitulated from there to the end.* The Andante is a lovely, dreamful slow movement, also in sonata-form, full of orchestral variety and ending with a passage of delicious Mozartean simplicity and serenity. After the vigorous Minuet, with its exciting three-measure rhythms and its tender little Trio, there is a brilliant finale, again in sonata-form, with many whirling passages for the violins and much ingenious counterpoint.

*For a detailed analysis, see *The Appreciation of Music*, by Surette and Mason, page 136.

THE THIRD STAGE: BEETHOVEN (1770-1827)

When we turn from Haydn's and Mozart's to Beethoven's nine symphonies, even to the first two which he wrote in his youth and directly under their influence, we are struck at once by the bold lengths to which he carries their methods. They might give solos to the more important instruments: he searches out the humblest. In the Andante of his *First Symphony* it is the kettle-drummer who claims most of our attention for the last dozen measures of the Exposition and again at the end; in the Trio of the Scherzo of the *Fifth Symphony* it is not the violins that dance, but the double basses—like drunken elephants; in the finale of the *Eighth* the kettle-drums are tuned an octave apart, and their quaint tapping of this octave as well as the croaking of it by the bassoons, makes one of the unforgettable features of the music. Not only did Beethoven like to call on the bottle-washers and camp-followers of his musical army for unusual services; he was also extremely whimsical and unconventional in his de-



BEETHOVEN

ployment of the regular troops. With him you never can tell just what is coming next. It tickles his fancy to make all sorts of sudden transfers; in the first sixteen measures of the Scherzo of the *Second Symphony* nearly everything from first violins alone to the full orchestra, is given a measure to tuck in as best it can; and it is said that when he was conducting such a piece he would try to "unhorse" his players, and when he succeeded would double up with the glee of a naughty boy.

So again with the punctuation of his musical discourse, he is far more casual than his courtly predecessors, substitutes conversational dashes for their stately semicolons and periods, and seems rather to let us overhear his thought than to address us deliberately. Mozart usually ends a theme with a formula of cadences, giving us a comfortable sense that we know just where we are; Beethoven, so early as the minuet in his *First Symphony*, snaps off short when he reaches the end of his theme, and we have to "look sharp" to be ready for his further comment on it. But so many writers have described his brusque ways and erratic contrasts that it is unnecessary to dwell upon them here. What is more worth while is to find out why they are not felt as merely irrelevant and fragmentary, but have so extraordinarily powerful an effect.

Undoubtedly their success is due to two advantages of Beethoven over his predecessors not always appreciated at their full value by those who talk so much of his superior genius and his eccentric ways. The first advantage was that, coming after them as he did, he was able to take for granted and to refine upon what they had taught their audiences. Some of Beethoven's most sublime strokes of genius would have been meaningless to hearers untrained by Mozart and Haydn. Take, for example, the famous horn motive which appears on the "tonic" harmony against a tremolo of violins on the "dominant" just before the recapitulation in the *Eroica Symphony*. What an in-

No 34

From Symphony No 3 in E \flat major, Op. 55 (*Eroica*)

Allegro con brio

BEETHOVEN

The musical score is arranged in three systems. The first system features Violins (treble and bass staves) playing a tremolo on the dominant (F \sharp) with a *pp* dynamic, and Wood-wind (treble and bass staves) playing chords on the tonic (E \flat) with a *pp* dynamic. The second system continues the Violins and Wood-wind parts, and introduces the Horn (treble and bass staves) playing a tonic chord with a *pp* dynamic. The third system features Plucked Strings (treble and bass staves) playing a tremolo on the dominant with a *ff* dynamic, while the Horn continues its tonic chord with a *pp* dynamic. The score concludes with the word "etc." in the treble staff of the Plucked Strings.

stinctive master of psychology Beethoven shows himself by keeping us on tenterhooks with that almost inaudible twitter of the violins, on a harmony long consecrated to the effect of *suspense*, and then just throwing in a hint of the chief theme, so masculine and assertive in its tonic harmony, but now dreamily suggested in the distant tones of the horn, before it finally breaks in upon the hush with victorious re-assertion by the full orchestra! So little did literal-minded pedants who could not see beyond their own noses appreciate the soaring poetry of this as of many other of Beethoven's greatest inspirations, that they actually proposed to change it, some to alter the violins to agree with the horns, others the horns to agree with the violins, not seeing that it is precisely in the disagreement that the poetry lies. But our present point is not so much the stupidity of literalists as the indebtedness of even genius to tradition; for if Haydn and Mozart had not accustomed people to expect the recapitulation of the main theme after the development, Beethoven's imaginative play with this expectation, momentary tantalization and final satisfaction of it, would have fallen on deaf ears. "The greatest genius is the most indebted man."

We may go further, and note not only the continuity of the general tradition of the symphony, but the progressive application of certain detailed methods of getting specific effects. It is instructive to ask our-

selves, for instance, exactly how, at this crucial point of the reëntrance of the main theme after the development section, the different composers manage not only to whet our interest in what is coming but to make it seem, when it comes, both perfectly natural and yet also somehow novel and more interesting than we remembered it to be. This, one of the subtlest problems of the sonata-form, Beethoven solves essentially as did Haydn and Mozart, but with even more versatility and imagination. Compare, for instance, the return of the theme in the slow movements of Mozart's *G-minor Symphony* (measures 17-22 after the double-bar at the middle of the movement), and of Beethoven's *Fourth Symphony* (measures 60-66). Both composers use the general device of forecasting their theme in a key other than its home key (*C-major* in Mozart's case, *G^b-major* in Beethoven's: the themes of both are in *E^b*), and in the mysterious and veiled tone-color of the bassoon. But striking and effective as the passage in Mozart is, Beethoven has worked out his details with even more subtlety and variety—so much so that it is worth while to examine them in detail.

№ 35
From Symphony № 4 in B^b major, Op. 60
Adagio

p Bassoon Measure (60)

p Violins (61)

pp

Clarinet BEETHOVEN

The musical score is arranged in three systems. The first system (measures 62-63) features a treble staff with a melodic line and a bass staff with a rhythmic pattern. The second system (measures 64-65) includes staves for Horns, Flute, Kettle Drums, Violins (bowed), and Low strings. The third system (measure 66) continues the violin and string parts. Dynamics include *pp* (pianissimo) and *p* (piano). Performance markings include *cantabile* and *plucked*. Measure numbers 62, 63, 64, 65, and 66 are circled in the original image.

Basses and Cellos
pp

Horns
pp

Flute
p

Kettle Drums

pp cantabile
Violins (bowed)

Low strings, plucked

etc.

First of all, the quiet flowing beauty of the theme as it is finally to reappear in the flute in measures 65-66 should be compared with its original simplicity as sung by the violins at the start of the movement. This is the goal to which Beethoven is moving. Now let us see how he gets there. Beginning with measure 60 we have the following incidents: first, the curious insistent rhythm of what has been called the “drum motive” because it is sounded by kettle-drums just at the end of the movement; here it is put in the distant key of $G\flat$ and made mysterious by the tone of the bassoon. Next, the opening four notes of the main

theme, breathed softly by a clarinet in the tenderest and loveliest part of its register. Next, the "drum motive" in the groping, uncertain tones of the deep bass strings, here marvellously impressive. Then, the *rhythm* only of the main theme in the mellow tone of two horns, accompanied only by the tapping of the soft drums with their motive. All this time Beethoven has artfully been approaching his central key of *E^b*, by easy stages. Now before we suspect his intention, the solo flute gives a light little run and lands precisely on the theme, in the original key, which it proceeds to "recapitulate" over a lovely, delicate accompaniment of plucked and bowed strings, with clarinets, bassoons, and horns sustaining. It is all of a magical beauty and variety, impossible to predict but utterly satisfying when it comes.

And fascinating as it is, it is all made, one notices, out of two simple motives. This brings us to the second advantage of Beethoven over his predecessors, not always appreciated by the writers who harp so much on his eccentricity. Beethoven's eccentricity would have seemed to us merely irrelevance and confusion had he not been able to guide it by an innate power of logic, both of thought and of feeling, that has probably been equalled by only one or two other men in the whole history of music.* Beethoven, in short,

*Since Beethoven, the supreme example of this power is Brahms. Probably von Bülow had some such power in mind when he placed "The Three B's"—Bach, Beethoven, and Brahms—above all other composers.

illustrates in music the truth of Bernard Shaw's penetrating aphorism that while inferior minds appear logical and aren't, superior minds do not appear logical—and are. We have already given enough attention to Beethoven's appearance of non-logic. In the long run the profundity and reach of his essential logic is much more wonderful.

To Beethoven music was a world of thought with principles and methods of its own. Coherence, pertinence, and economy were just as important in musical as in philosophical, scientific, or practical thinking; triviality, irrelevance, extravagance were just as ridiculous. Of a pianist who, pretending to improvise at the piano, merely played brilliant scales and runs, Beethoven inquired "When are you going to begin?" His own improvisation, through the emotional and dramatic power of his relentless development of what was only latent in his initial themes, moved his listeners often to tears. But it was the development, not the themes themselves, that mattered. As one without the sense of visual form cannot make a picture of the most emotional "subject" in the world, while Whistler can make an unforgettable picture out of a pier of a Thames bridge and a few fishing boats, so mere subject counts for little in music, many composers have made music out of the same subjects, and what makes a composer supreme is the power of imagination by which he draws undreamed signifi-

cance from familiar, even commonplace material. When other themes failed him Beethoven would improvise on any group of notes that was suggested. Once at a large chamber music party he was "almost dragged to the piano by two ladies." "In an ill humor" relates his pupil Czerny, "he grabs a second violin part from a music rest, throws it on the rack of the piano, and begins to improvise. He had never been heard to improvise . . . with more originality and splendor than on this evening! But through the entire improvisation there ran through the middle voices like a thread or *cantus firmus* the notes, in themselves utterly insignificant, which he found on the accidentally opened page of the quartet . . . After such improvisations Beethoven was wont to break out into a ringing peal of amused laughter."

"In the most beautiful work," says Mr. Bertrand Russell in his essay on "The Study of Mathematics"* "a chain of argument is presented in which every link is important on its own account, in which there is an air of ease and lucidity throughout, and the premises achieve more than would have been thought possible, by means which appear natural and inevitable." Mr. Russell is writing of mathematics, but his words apply equally well to music, and especially to the symphonies of Beethoven.† Even so early a sym-

**Mysticism and Logic*, by Bertrand Russell, page 61.

†As has been pointed out in *Music as a Humanity*, by Daniel Gregory Mason, p. 91.

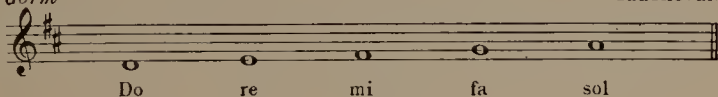
phony as the *Second* proceeds all out of one germinal idea, and this nothing more recondite than the first five notes of the major scale, *do, re, mi, fa, sol*,—as may be seen in detail in No. 36. Moreover, when

No 36

Germination of Symphony No 2 in D major, Op. 36

Germ

BEETHOVEN



First movement, main theme

Allegro con brio

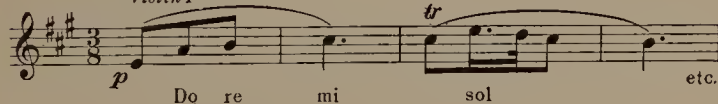
Violoncello



Second movement, main theme

Larghetto

Violin I

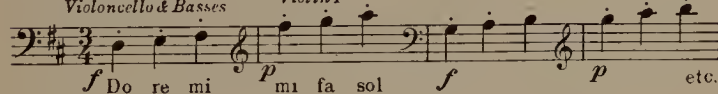


Third movement, main theme

Allegro

Violoncello & Bases

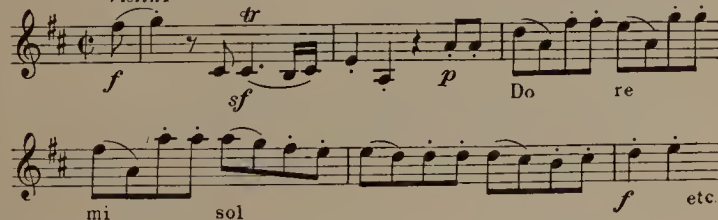
Violin I



Fourth movement, main theme

Allegro molto

Violin I



about half-way through the slow movement, the three notes *do, re, mi*, are murmured by the bassoon, answered timidly by flute and oboe, with bass strings

groping over the same notes in reversed motion, while the violins sustain a scarcely audible background, it is as if we glimpsed in the mystery of moonlight a scene formerly beheld in prosaic noon. Everything is magically changed, recreated, bathed in a new light. Such is the alchemic power of musical imagination, which can turn clay into gold.*

Thanks then to the comparatively advanced state of the instruments in Beethoven's day,[†] to his position of vantage in being able to build on the preparatory work of Haydn and Mozart, and above all to the magnificent mental and emotional powers he brought to music, he was able to carry the symphony to a stage of variety and richness of expression, within perfect unity and balance of general effect, which has never been excelled. Beethoven marks what Parry has called the "perfect balance of expression and design," an equilibrium by its nature precarious and moment-

*A striking instance is the finale of the great *Eroica Symphony*, made from a trivial ballet tune.

[†]Compared with the advantages modern composers enjoy, however, Beethoven was seriously hampered by mechanical defects of his instruments. Using as he did trumpets and horns without valves, he was much restricted in choice of keys, as we can see, for instance, in the Andante of the *Fifth Symphony*, where the episode for full brass has to come each time in *C-major*. The famous horn call that introduces the second theme in the first movement of the same work was assigned to a "horn in *E♭*" which could sound it in that key when it first appears, but could not produce the necessary notes for its later appearance in *C-major*. Beethoven had to assign it to the bassoons, whose timid uncertain tone was rather a makeshift for it. Modern conductors always have it played by horn. Of course the "moral" of all this is, not that we should vaunt our superior material equipment but that we should see whether we can use it with anything like the superb artistic power with which Beethoven used his limited resources.

ary. After him music became more various, and in some ways more intense, but it never quite caught again the balance, wholeness, and perfection we find in his nine symphonies. Perhaps the best way to realize fully the beauty of detail within the broad simple lines, the unity in variety, of his later style, will be to analyze rather thoroughly a specimen movement from one of the symphonies. We may take the *Allegretto* of *Symphony VII*, so powerfully constructed that a full grasp of it is almost equivalent to a full understanding of what musical composition is, and yet so simple in its themes and moods that it is one of his most popular movements, and used always to be encored in the early days when such repetitions were customary.

After a plaintive chord of *A-minor* for wood-wind instruments,* the low strings begin in their sombre tones the strangely persistent, almost hypnotic rhythm of the main theme. Beethoven with his usual breadth of conception has planned his presentation of this theme as one long *crescendo*, one rising curve, so to speak; and so he begins with this quiet group of strings, and lets them sound alone, and with some complete rests, for no less than twenty-four measures. The same music is then heard a second time, with a little fuller scoring (second violins taking the theme)

*As before suggested, the miniature orchestral score should be followed while the music is played on the piano in a two or four-hand arrangement. An excellent edition of the Beethoven Symphonies is the Litolf Edition, the arrangement for two hands by Louis Winkler.

and a sober, earnest counter-melody in the rich tones of 'cellos and violas. Still a third time comes the theme, now in the first violins (reserved all this time with masterly self-control) while the second violins sing the counter theme and the rest of the strings begin to suggest an increasing agitation. Finally with the fourth repetition we have the top of the climax reached: the theme given to the whole of the woodwind and horns (with that individualizing of a whole choir of which we spoke), the violins proclaiming the counter theme on their brilliant *E* strings, and the rest of the strings giving a still more agitated rhythmic figure, while the trumpets and drums mark the main accents.

This first section of the movement dies away and merges without pause into a contrasting section, in major instead of minor, in which clarinet and bassoon sing a lovely sustained melody over a murmuring background of strings. Notice, too, that even here Beethoven's powerfully logical mind does not let us forget the main idea. It throbs in the basses like a thought that we put for the moment into the back of our minds, but still remember. Twelve measures after the signature has changed from three sharps to no sharps again it reasserts itself in the soft but insistent and curiously carrying plucked notes of second violins, 'cellos and basses, the counter theme being here assigned to flute, oboe and bassoon, while the first

violins and the violas played with the bow but very delicately, make a lacy film of tone around the main strands. This fascinating combination, in which the sense for contrast of color between whole choirs (of our third stage) is so winningly exemplified, lasts for no less than thirty-four measures. In the last of these, the first theme appears in a new role, as theme of a fugue, in the first violins, with a dainty counter-subject given to the seconds. This new vein is now thoroughly worked, and its long sustained pianissimo makes the finest conceivable foil for the vigor of a fresh outburst of the theme in the full orchestra. Beethoven's imagination is not yet exhausted. Indeed he still has his best "ace up his sleeve." He produces it for the end of the movement, when, after the clarinet and bassoon melody has been heard once more, different groups of wind instruments sound bits of the theme in different registers, with plucked strings coming in on the weak beats of the measure. How fanciful it all is! First high flutes and oboes; then clarinets and oboe; then bassoons and horn; and then only plucked strings; the whole ladder of effects repeated; and at the end, in the last six measures, the last four notes of the theme rising through basses and 'cellos to violas, to second violins, and at last in a curious distortion of the rhythm to the first violins, leaving, when they stop, no sound but the self-same plaintive *A-minor* chord with which the movement

began. If we compare the variety of orchestral effect, as well as of musical imagination of such a movement as this with the simple black-and-white reliefs of Bach and Handel, we appreciate the distance orchestral music travelled in the first two centuries of its life.

QUESTIONS FOR REVIEW

1. What four groups of instruments are used in the orchestra? What were the chief limitations of the various instruments in the opera orchestras of 1600?
2. To what two kinds of contrast did Bach and Handel mostly confine themselves? How did the use of the harpsichord in the orchestra affect the problem of contrast?
3. What were the *concertino* and the *concerto grosso*? What do we use the word *trio* for now?
4. How do Haydn and Mozart advance on Bach and Handel in respect of color contrast?
5. Describe Mozart's *G-minor Symphony*.
6. What instruments does Beethoven like to individualize? Why does he avoid the formal cadences of Mozart?
7. Describe the famous passage of the return of the main theme in the *Eroica Symphony* where violins and horn disagree. How does the effect of this depend on the work of earlier composers?
8. In what way do Beethoven's apparently most whimsical effects depend on the logical power of his mind?
9. Describe Beethoven's way of improvising.

10. What means of obtaining variety when dealing with a single theme are used by Beethoven in the *Allegretto* of *Symphony VII*?

REFERENCES

GROVE	Beethoven and His Nine Symphonies.
MASON	Beethoven and His Forerunners.
MASON	The Orchestral Instruments and What They Do.
SURETTE & MASON	The Appreciation of Music.
HAMILTON	Music Appreciation, (chapter on <i>The Symphony</i> analyzes Mozart's <i>G-minor</i> and Beethoven's 5th.)
UPTON	The Standard Symphonies.
FORSYTH	Orchestration.

ILLUSTRATIVE RECORDS AND ROLLS

Records:

V—Victor; B—Brunswick; C—Columbia; E—Edison.

Rolls:

A—Ampico; D—Duo-Art; M—Melodee; Q—QRS;
W—Welte-Mignon.

MUSIC MENTIONED IN CHAPTER VII

HAYDN (1732-1809)

Military Symphony (No. 12 of the Salomon symphonies) V; D, M.

Surprise Symphony (No. 3 of the Salomon symphonies) V; M.

Toy Symphony V.

MOZART (1756-1791)

Symphony, in *G-minor* V; D, M.

Jupiter Symphony M.

BEETHOVEN (1770-1827)

1st Symphony, in C V; M.

2d Symphony, in D M.

3d Symphony, in *Eb* (*Eroica*) M.4th Symphony, in *Bb* V; M.5th Symphony, in *C-minor* C, V; A, D, M.6th Symphony, in *F* (*Pastorale*) V; M.7th Symphony, in *A* C, V; M.8th Symphony, in *F* C, V; M.9th Symphony, in *D-minor* (*Choral*) M.

OTHER RECORDS AND ROLLS

MOZART (1756-1791)

Magic Flute Overture V.

BEETHOVEN (1770-1827)

Coriolanus Overture V.

WEBER (1786-1826)

Oberon Overture V.

CHAPTER VIII.

ORCHESTRAL MUSIC (THE MODERN PERIOD)

A MODERN CLASSIC

“**A**N age, like our own, wholly given over to the mission of industrial and political development,” writes Mr. Albert Jay Nock,* “is no doubt unpropitious to creative work in the arts. It is one thing, however, to recognize and acknowledge this fact, and quite another thing to be overborne by it. It is one thing to admit that classic work can be produced but scantily and with great difficulty in such an age, and quite another thing to say that it cannot be produced at all; and obviously the effective answer to those who say that classic work can not be produced is to produce it Some one, in fact, is always doing this; the dark ages are never quite dark. Classic work is always being produced; and by singling it out and calling attention to it wherever it appears, one can always give encouragement and a sense of direction to other artists, and thus fulfil the first function of a critic.”

Fortunately for music there have always been a few

**The Quality of the Master*, in *The Freeman*, February 8, 1922.

individuals gifted and courageous enough to give this practical answer of deeds greatly done to a world steadily more unfavorable to artistic production. Even in the nineteenth century, when the standardizing, herding, and organizing of industrialism was levelling down and crowding out all individual distinction ever more relentlessly, great symphonies continued to be written, though more and more scantily, as Mr. Nock says, and with greater and greater difficulty. Schubert wrote eight, only two of much value, Schumann four, Mendelssohn several, of which only two survive, Tchaikovsky six, (the first three dead letters), Dvořák six, (only one or two still alive), Brahms four, and César Franck one. Of this small band of heroes, perhaps the most heroic of all, the most completely successful in combining classic wholeness with modern variety, color, and intensity of feeling, was Brahms (1833-1897). In a time when large halls and audiences jaded by a machine civilization were tempting composers to abandon beauty of detail in favor of mass effects, often of an overpowering brassiness, Brahms wove a texture that will bear comparison with that of Bach or Mozart. People that were too inattentive or too incapable of concentration to listen properly he refused to placate, as did so many lesser men, by "stories," program notes, picturesque titles, or colored lights, odors, or other alleviations of boredom, but insisted on giving them merely

symphonies, severely unadorned,—in fact just plain music. And though he knew and welcomed all the possibilities of modern perfected instruments, and wrote passages of unforgettable sensuous beauty for each, he declined to minister to the ear or to the nervous system rather than to the mind and spirit; and one of the best compliments ever paid him was the epigram that “while Tchaikovsky sounds better than he is, Brahms is better than he sounds.” Above all, though he had the wide human sympathy, especially with children and simple people, that gives his music such a frank emotional appeal, there was reticence, pride, and aspiration in his feeling too, he does not wear his heart on his sleeve, and his music is rarely sentimental, never sensational, and almost invariably noble.

Brahms, in fact, is the meeting point of two traditions, the romantic and the classic, to each of which his nature responded, and by both of which his work is enriched. In his symphonies as in his songs we find the same simple lyrical emotion, the same intimate tenderness, that we feel in the songs and symphonies of the chief “romantic” composers, Schubert, Schumann, and Mendelssohn. Just as the famous ‘cello theme of Schubert’s *Unfinished Symphony* (No. 37a) might almost be a strayed leaf from one of his songs, so the opening phrases of the slow movement of Brahms’s *First Symphony* (No. 37b) are as

№37

From Symphony №8 (Unfinished)

a) Allegro moderato

SCHUBERT



From Symphony №1 in C minor (2d movement) Op. 68

b) Andante sostenuto

BRAHMS



intimate, homely, and tender as a Mendelssohn *Song without Words*. (Both of these examples show us vividly the continuity of that growth “from song to symphony” which this book is trying to exhibit). Particularly “romantic” are the fanciful movements in Brahms that take the place of the minuets of Haydn and Mozart and the scherzos of Beethoven. He is fond of marking them *Allegretto grazioso*—“Fairly quick and graceful,” and they have neither the courtly dignity of the minuet nor the headlong high spirits of the scherzo, but a sort of smiling humor, touched with sentiment, all their own. Here is the opening of the *Un poco allegretto e grazioso* of his *First Symphony*. (No. 38). Nor is Brahms lacking in the romantic

№38

From Symphony №1 in C minor (3d movement) Op. 68

Poco allegretto e grazioso

BRAHMS

p dolce

etc.

ardor that expresses itself more passionately. There are few things in modern music of a more impassioned eloquence than the famous horn theme in the finale of his *First Symphony*. (No. 39).

Intimate sentiment, however, delicate humor, and

№39

From Symphony №1 in C minor (Finale), Op. 68

Più andante

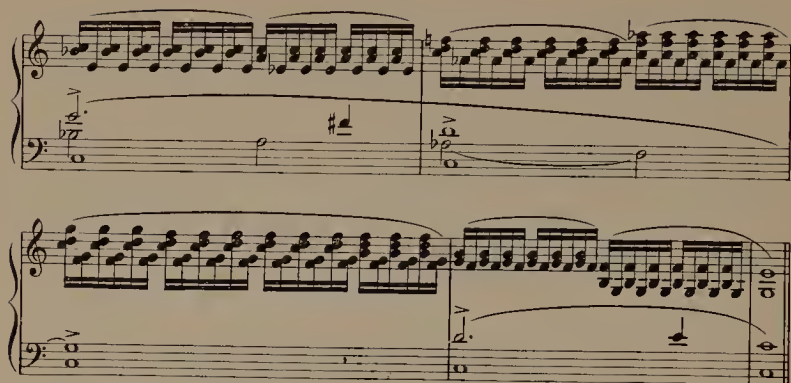
BRAHMS

Horn

f sempre e passionato

pp

pp sempre



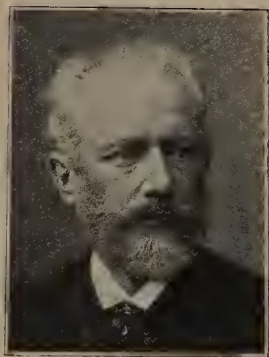
even noble eloquence, may be found in many passages of both Schubert and Schumann; yet their symphonies, when compared to Beethoven's, are felt to suffer from a certain fragmentariness, a "short breath," a lack of wide reach and cumulative power. Brahms has, in addition to their romantic qualities, a breadth which he inherits rather from Bach and Beethoven, and which is classic. His *First Symphony*, especially in its opening and in the marvellous introduction to its finale, is of a heroic sublimity of conception reached by Schubert and Schumann rarely if ever, never by Mendelssohn. Brahms had let it mature in his mind for ten years; and when its admirers nicknamed it "the Tenth" (that is, the follower of Beethoven's nine) it was because they felt in it something of the wide-ranging imagination, the firm grasp of details in subordination to the whole, the unerring sense of proportion, and the magnificent self-control and consequent dramatic power, of the master symphonist.

No doubt the breadth of Brahms's learning contributed much to the scope of his work. Like Bach, he was an insatiable student of all technical means which could help him make his music more expressive. His learning ranged widely through mediæval and ancient music, and his imagination touched everything it found with life. In his *Variations on a Theme of Haydn*, his first ambitious orchestral work, he can handle so artificial a device as what is called "double counterpoint in the twelfth" without our feeling it a mere pedantic puzzle, because he makes it flower into beauty. The finale of this work is built up on a "ground bass," as the whole development portion of his *D-minor Violin Sonata* is built on a "pedal point," and one of the most sublime sections of his *Requiem* is a fugue over a pedal point. The haunting slow movement of his *Fourth Symphony* shows the influence of the mediæval modes in its strange scale, half major and half minor; the magnificent finale is in the old contrapuntal form of the chaconne. Even in his lighter moods he can use elaborate devices so naturally that we might never notice that the second phrase of No. 38 (measures 6-10) is an "inversion" of the first, though we could not fail to feel the charm of it, and of the irregular five-measure rhythms of both.

A CONTRAST

But it is not Brahms's learning, or in last analysis

any merely intellectual quality, that makes him so much greater as a symphonist than most of his contemporaries. It is a combination of intellectual with moral and spiritual qualities, of genius with character, whereby he achieves a poise, a sense of proportion, a kind of sweet human sanity, that few musicians in any age possess,—perhaps none quite in the degree of Bach, Beethoven, and Brahms. While comparisons, proverbially “odious,” are especially dangerous in art, since artists are by nature unique and incommensurable, and each, whatever his defects, lives by his merits, yet a comparison of Brahms with another great modern symphonist, temperamentally at the opposite pole from him, may serve to point the virtues of both. Peter Ilyitch Tchaikovsky (1840-1893),



TCHAIKOVSKY

whose *Sixth* or *Pathetic Symphony* is probably the most popular modern orchestral piece, (though his *Fifth Symphony* is in some respects a better work) is a man of far inferior emotional distinction and control. In place of Brahms's chaste and reticent nobility of sentiment, (such as breathes from the horn theme of No. 39) he has a sort of exaggerated, vulgar, and often cloying sentimentality, as in this melody from his *Pathetic Symphony*:

№240

From Symphony №6 in B minor (*Pathetic*)

Andante

TCHAIKOVSKY

The musical score is presented in three systems. The first system starts with a piano (*p*) dynamic. The second system includes the marking *incalzando* and a mezzo-forte (*mf*) dynamic. The third system ends with *etc.* and a piano (*p*) dynamic. The notation features a treble and bass staff with various musical notations including notes, rests, and dynamic markings.

In lieu of the profound and tragic sadness of the slow movement of Brahms's *Fourth Symphony*, Tchaikovsky has only a neurotic melancholy such as opens and closes his *Pathetic*. Where Brahms would make a magnificent climax of thought as well as of sound, through the long foreseen fulfilment of ideas (the end of the *Second Symphony*, for example) Tchaikovsky plays rather on our senses and nerves only, and the thrills he sends up our spines leave our brains untouched. Tchaikovsky, in short, felt impulsively, was a creature of moods, ("fiery exaltation," some one

called his music, "on a basis of languid melancholy,") and never succeeded in mediating between those moods and so in making from them an integral work of art, perhaps never even tried.

But Tchaikovsky, if he does not feel thoughtfully, at least feels sincerely, (not melodramatically like Liszt, whom he called "the old Jesuit"), vividly, and with a splendid forthright vigor. If we place beside Brahms's horn theme the melody for the same instrument that Tchaikovsky uses for the slow movement of his *Fifth Symphony*, (No. 41), we shall have a fairer

№ 41

From Symphony № 5 in E minor (Slow movement), Op. 64

Andante cantabile

TCHAIKOVSKY

The musical score is presented in three systems. The first system begins with a piano (*p*) dynamic and a tempo marking of *Andante cantabile*. The melody is written in a 12/8 time signature, with a key signature of one sharp (F#). The second system is marked *animando*, indicating a slight increase in tempo. The third system is marked *riten.* (ritardando) and *mf* (mezzo-forte), with the word *etc.* at the end. The score is for a piano, with the upper staff representing the right hand and the lower staff representing the left hand. The melody is primarily in the upper voice, with the bass line providing harmonic support.

comparison than that we just made, and shall be obliged to admit that whatever it lacks in spirituality, it has at least warmth of color and richly passionate feeling. It is this whole-heartedness with which he threw himself into his emotions, and his power of communicating them to us by richness of harmony, hypnotic power of rhythm, or strongly characteristic orchestral color, that gives Tchaikovsky his wide appeal. Particularly interesting to us in our present study is the way he fulfils the tendency toward trenchant contrast of complete masses of color that began, as we saw in dealing with the second stage of the orchestra in the last chapter, as far back as Mozart. In Tchaikovsky we reach a fourth stage in which a special orchestral tone-color tends to be concentrated upon a single line of the musical design, and these pure colors incarnating each its own line exist independently alongside one another, just as "points" of pure color are placed side by side on the canvases of the *pointilliste* painters. The separate lines fuse only in the hearer's ear, as the separate spots fuse only in the beholder's eye. This method of scoring* produces an unprecedented brilliancy and *eclat*. Its risk is that of sacrificing interest of texture to richness of color, mind to sense, in the way discussed in Chapter VI in dealing with modern tendencies in chamber music.

*For examples from Tchaikovsky, see *The Orchestral Instruments and What They Do* by Daniel Gregory Mason, pages 88-92.

PROGRAM MUSIC

Tchaikovsky's lack of emotional balance and tendency to hysterical extremes are thus intensified by his love of sensuous brilliancy, seduced as it is by the opportunities of vast modern concert halls and the potencies of perfected modern instruments, until he becomes typical of the exaggeration, the over-emphasis, the feverish restlessness and insatiable appetite for effect, which are dangerous symptoms of loss of balance in modern music. He is something of a sensation-monger. But his sensationalism, however perverted, is always a perversion of tastes, aims, and methods inherited directly from Beethoven. Classic and romantic unite in a common search for beauty and emotion; and Brahms as a modern classic, and Tchaikovsky as a modern romantic, both stem back to Beethoven and his tradition of the search for beauty and emotion.

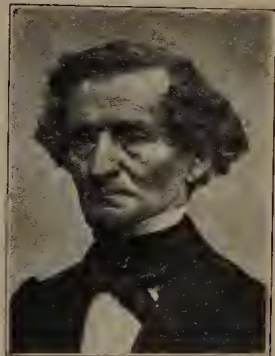
Beethoven, however, was a many-sided genius, and to him also stems back another kind of interest, also liable to exaggeration into sensationalism in much of our modern music, an interest to which we may give the name of "realism" to distinguish it from the interest in beauty of "classicism" and the interest in emotion of "romanticism." Realism in its more thorough-going phases attempts to make music depict scenes, like painting, and narrate events, like literature; in its milder forms it attempts only character-

ization; and it is always by means of characterization that it works out even its most ambitious plans. Now Beethoven differed from Mozart in nothing more strongly than in the degree of characterization he attempted and achieved. Of Mozart's symphonies it is possible to say hardly more than that the *Jupiter*, for example, is masculine and epic, while the *G-minor* is more feminine, graceful and tender. But of Beethoven's, after the first two, we can be more definite. "The third is heroic, the fourth romantic, the fifth tragic, the sixth pastoral and rustic, the seventh corybantic or bacchanalian, the eighth whimsical, and the ninth deeply humane and religious."

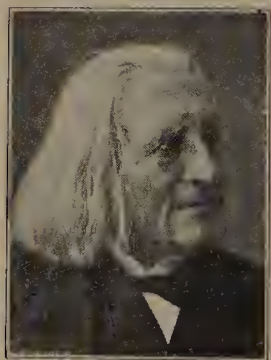
Moreover in the *Sixth* or *Pastoral Symphony*, written as early as 1806, Beethoven even undertakes to tell a definite story, or at least to suggest definite happenings. He imitates in his music the ripple of the brook, the calls of the birds, the dancing of peasants, the low rumble of a distant thunderstorm, its swift approach and sudden clamor about us, its fading away upon the horizon, and the note of the shepherd's pipe as calm returns. All this is done within the frame of the classic symphony of four movements—*allegro*, *slow movement*, *scherzo*, and *finale*—with a little stretching to make it suit the program; and with this work what is called "program music" takes its place beside the music of pure emotion and beauty (known in contradistinction to it as "pure" or "abso-

lute" music), just as in the same nineteenth century the short story took its place beside the older literary forms of epic and lyric poetry.

The chief exponents of this new narrative method in music are Berlioz (1803-1869), Liszt (1811-1886), and Richard Strauss (1864—). Berlioz and Liszt, the pioneers of the movement, worked out certain essential features of method. They saw, for instance, that the stretching of the traditional forms to suit the program would have to go much further than Beethoven had carried it, and they devised a form consisting of a number of sections determined by the events of the "story," loosely strung together in what was appropriately named a "symphonic poem." Liszt, besides inventing the name, deserves especial credit for seeing more clearly than Berlioz that the only way such a loose form could



BERLIOZ



LISZT

be given continuity was by making it all out of a few germinal motives, akin to the leading motives of the Wagnerian music-drama. These, by the process we call Theme Transformation, were endlessly recast, in some cases almost recreated, to serve the exigencies of emotion or depic-

tion of the ever-changing story. Both men were of that rather theatrical temperament, more concerned with external effect than with inner truth or beauty, tending to turn all sentiment into sentimentality and all heroism into bombast, which seems to take naturally to program music. Both exploited to the full the material and sensational achievements of the modern orchestra, loved bigness better than fineness, and luxury more than distinction.

Dr. Richard Strauss is a true artistic son of Berlioz and Liszt. In his extraordinary symphonic poems, such as *Death and Transfiguration*, *Till Eulenspiegel*, *Don Quixote*, *The Hero's Life*, and the *Domestic Symphony*, he has carried their method to its ultimate potency: at his best he is more brilliant, more witty, more many-sided, more characteristic than they ever dreamed of being; at his worst he excels even them in sensationalism, in crass materialism, in physical luxury combined with mental and spiritual emptiness, falsity, and vulgarity. His masterpiece is perhaps *Till Eulenspiegel*, which recounts with matchless musical wit the "merry pranks" of an amiable rascal, symbolic of all that is perverse and eternally naughty-boyish in human nature. It is a great subject, and Strauss has written great music



RICHARD STRAUSS

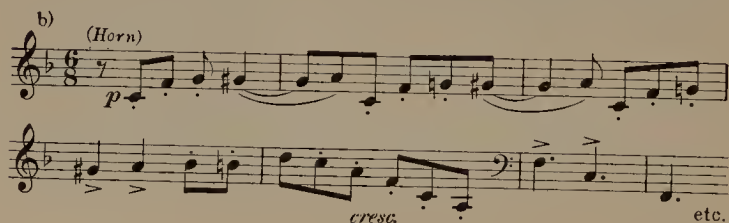
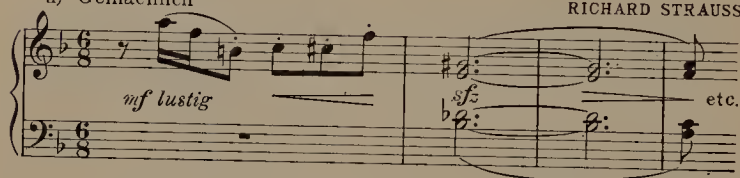
for it. Here, for instance, are the two chief themes, (No. 42), the first, given usually to shrill wind instruments, painting to the life Till's insolent and taunting impishness, the second, suggesting perhaps in its oddly shifted rhythms his mercurial changeableness, the impossibility of putting your finger on him, the distaste of his ill-regulated yet creative personality for all that is merely dull, respectable, and routined.

No 42

From "Till Eulenspiegel" Op. 28

a) Gemächlich

RICHARD STRAUSS



Out of these two themes grows the whole composition; and it is worth while to notice that the more familiar we become with it the less do its purely sensational, melodramatic, and programmatic aspects claim our attention, the more are we fascinated with the purely musical imaginativeness by which so complex a structure is built from simple materials. It is true that Strauss uses a very large, and sometimes a very noisy orchestra, with kettle-drums, bass drum,

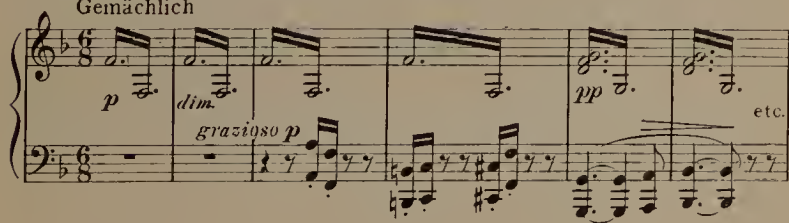
snare drum, triangle, cymbals, and a "large rattle." It is true that his program calls for the depicting of much action, some of it farcical enough: Till riding into the pots and pans of the market-women, masquerading as a priest, making love to a village girl, and getting furiously angry because she will have none of him; Till circling about a procession of village elders, thumbing his nose at them, and finally scampering away; Till tried for his life, condemned to die on the scaffold, and his soul floating up to heaven. But what finally interests us is not all these externals, but the ingenuity, ever-unfolding interest, and beauty of the musical web. In other words *Till Eulenspiegel* and a Mozart Quartet interest us in the same way; both make a fascinating texture out of a few simple materials used with masterly economy and fancy. It is only necessary to compare the several out of so many variants of the first motive, shown in No. 43, with the genesis of Beethoven's *Second Symphony* illustrated in No. 36, to realize that economy, interest, and distinction of texture is the final test of all good music.

No 43

From "Till Eulenspiegel" Op. 28

a) Till getting ready to charge the market-women
Gemächlich

RICHARD STRAUSS



b) Till disguised as a priest

The musical score is for a section titled "b) Till disguised as a priest". It is written in 2/4 time and consists of three systems of music. The first system is in bass clef, with a mezzo-forte (*mf*) dynamic. It features a piano accompaniment and a vocal line for "Till's motive" marked *expressivo*. The second system continues in bass clef, with a piano (*p*) dynamic and a "roguish" character. The third system is in treble clef, with a forte (*f*) dynamic, and includes a triplet marked "etc.".

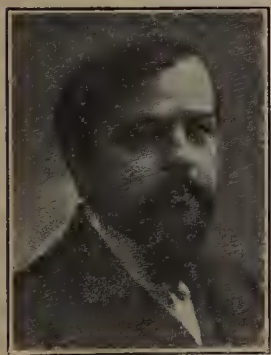
Tried by this supreme test, Strauss's later symphonic poems do not, unfortunately, hold their own with the earlier ones. And the reason is that, like so many moderns, Strauss has been seduced from his ends by his means: the vast material accumulation of the modern orchestra has betrayed him into materialism and its accompanying banality.* In his *Alpine Symphony*, for example, with its gigantic orchestra,

*For critical discussions of this strange degeneration in Strauss, see Romain Rolland, *Musicians of Today*, Ernest Newman, *Richard Strauss*, (Living Masters of Music Series), Paul Rosenfeld, *Musical Portraits*, and Daniel Gregory Mason, *Contemporary Composers*.

its realistic pictures of sunrise and tinklings of sheep bells, its twelve horns behind the scenes, its thunder machine and wind machine, there are few memorable melodies, few vital rhythms, pitifully little genuine musical imagination. Compared with *Till Eulenspiegel*, it is like obese middle age compared with muscular and nervous youth. It, and all the heavy music of Mahler, Reger and others of which it is typical, in which the overfed body has suffocated the soul, reminds us of the ironical advice of Flaubert to a young architect: "If you do not know how to build the Parthenon, pile up the Pyramids."

IMPRESSIONISM

If, disgusted with this piling up of pyramids, we were to search for the school of modern music which should seem at first sight furthest removed from it, we might look hopefully to the French impressionists or symbolists, of whom Claude Debussy (1862-1918)



DEBUSSY

is usually regarded as the leader. Theirs is a music which might almost be a conscious reaction from the heaviness of their German contemporaries, though it is also an expression of impulses innate in them, and cannot be fully accounted for in terms of mere reaction. The methods of

the two schools are almost precisely opposite, like the

methods of the wind and the sun, in the old fable, for making the traveller take off his coat. One believes in force, the other in persuasion; one habitually exaggerates, the other, more subtly, understates; one submerges the hearer under deluges of sound, the other titillates him by artfully directed trickles of suggestion. In Debussy's most characteristic scores, such as the *Nocturnes* or the *Images* or the *Afternoon of a Faun* (the titles are indicative of his attitude to music) we find the lightest gossamer texture: high "harmonics" for the strings, *pianissimo*, often made still softer by mutes and by dividing each group into several parts; single notes for muted trumpet; long quiet ripples of the harp (called "glissandos") and little dabs of notes from the oboes, flutes, or clarinets. Everything is planned to lull the hearer into a day-dream, a drowsy reverie. There are no sustained melodies or rhythms to focus his attention, and the harmonies, like the tone colors, are made as vague as possible, whether by the use of the much talked of "whole-tone scale"* or by other means.

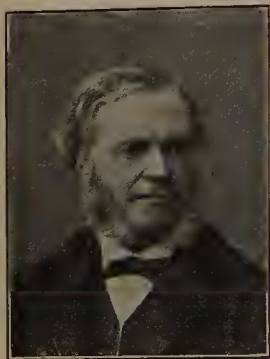
Thus the music of impressionism or symbolism, aiming as it does to give us only an impression or a symbol of a mood, and avoiding all definite musical emotion or thought, tends to neglect the deeper musical experiences as wholly as the Straussian sensationalism does, and therefore to leave us in the long run

*See Gehrken's, *The Fundamentals of Music*, p. 95.

unsatisfied. Even its admirers confess or even vaunt its preoccupation with sense. "Voluptuous, corporeal, naturalistic" says one of Debussy's biographers, "such is the Debussyan art. The passions, the sentiments, leave him often indifferent." In fact, his school, it has been said, "is more spiritual than Strauss's only as a *gourmet* is more spiritual than a glutton. Both schools prefer sensation to thought and emotion, association to intrinsic beauty, color to line." But since human nature is many-sided, having emotional, mental, and spiritual as well as sensuous faculties, and therefore loving not only rich or delicate sonorities and harmonies in music, but also beautiful melodies, interestingly developed, it cannot remain permanently satisfied with so partial a formula as that of impressionism.

FRANCK AND HIS FOLLOWERS

It is for these reasons that the music of César Franck (1822-1890) and his pupils, Chausson and d'Indy, is likely to prove the most satisfying in the long run of any that has been produced in France. This music, though it has much of the harmonic daring, richness, and originality of the impressionists, has also significant and strongly characteristic themes, powerfully de-



FRANCK

veloped, and clear strongly knit structure based on keys and motives quite as Beethoven's is, for all the modernness of its externals. In fact, it has the frank and deep sentiment of German music, without its tendency to sentimentality, exaggeration, and sensationalism. It is therefore far more broadly human than the ivory tower aestheticism of Debussy. The single *Symphony in D-minor*, of Franck, justly shares the wide popularity of Tchaikovsky's *Fifth* and *Pathetic*, of Dvořák's *From the New World*, and of Brahms's four symphonies. Chausson's *Symphony in Bb*, and d'Indy's *Second Symphony* and his *Summer Day on the Mountain*, while not so great as Franck's, are works that have been shamefully neglected in America, and that are likely in future to be increasingly played and loved.

One peculiarity of these works that is of particular interest from the point of view of our present study is that they deliberately and consciously take the last logical step in the long progress from song to symphony. In them the symphony is no longer merely a cluster of four movements, each unified by the relations of key and of theme that we have studied, but becomes through further inter-relations of the movements among themselves, one organic whole. This final step in organization is achieved by making the germinal themes of the whole work appear in the different movements, which thus share them in com-

•

mon by what is called "community of theme." Such works are also sometimes called "cyclic," because they constitute one self-completed cycle.

Such a final step was of course inevitable. Throughout the later nineteenth century the notion of community of theme was as we say "in the air." It inspired Wagner to his "leading motives" which permeate an entire music-drama; it suggested to Liszt the "theme transformation" of his symphonic poems. In the symphony itself it was forecast by Beethoven, who reverts to the theme of the Scherzo of his *Eroica Symphony* in the finale, and at the start of the finale of the *Ninth Symphony* alludes to the themes of all three preceding movements. Composers of the most varied types followed suit. Saint-Saëns builds his great *C-minor Symphony* with organ on a simple "generating theme." Dvořák in his *New World Symphony* quotes themes of one movement in another. Tchaikovsky makes the "motto theme" with which his *Fifth Symphony* opens recur impressively in each movement. Franck draws all the threads of his *D-minor Symphony* into one rich fabric at the end. In no earlier composer, however, is the method quite so systematic as with Franck; and d'Indy, who is Franck's ardent apostle, reduces the master's practice to a theory, presented in great detail in his book on musical composition.

Let us take for our final example a very beautiful

instance of theme transformation from d'Indy's own symphony, *A Summer Day on the Mountain*. D'Indy, though he has written a certain amount of program music, cares less for the delineation of external objects than for the suggestion of emotional and spiritual moods, and would probably agree with Beethoven's ideal for his *Pastoral Symphony*: "More the expression of feeling than painting." At any rate, in his *Summer Day Symphony* he gives us none of the grossly material stage settings with which Strauss pictures the Alps. It is not the material but the spiritual mountain that he is thinking of—the effect of the mountain on the human spirit. So for the final movement of his symphony he takes as subject the passage from the brilliance of full afternoon to the half light and stillness of evening, and the emotion of the poet who watches it all, who feels its beauty and in his evening meditation still remembers the glory of the day.



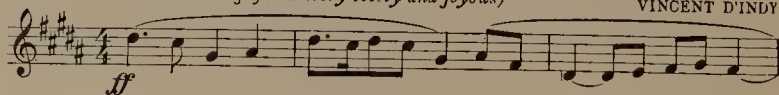
d'INDY

The movement opens with this exuberant theme of full afternoon sunlight, in the bright key of *B-major*, orchestrated brilliantly for singing violins:

No 44

From Symphony in C minor (Finale), Op. 61 *Summer day on the mountain**Très animé et joyeux (Very lively and joyous)*

VINCENT D'INDY





A hundred interesting details follow before the mysterious groping harmonies that suggested cloudy dawn at the beginning of the symphony return, and it ends as it began in the dim key of *C-minor*.* Only one can be quoted here. It is the moment when, the sun already set and the activity of the day over, the poet meditates on what has passed. Gently in the strings, in the relaxed rhythm of triple time, soft and slow, appears the theme formerly so exuberant (No. 45). The poet relives in his spirit all his joy in the sun and air, a joy that only when thus chastened in retrospect reveals its full beauty.

No 45

From Symphony in C minor (Finale), Op. 61 *Summer day on the mountain**Très lent (Very slow)*

VINCENT D'INDY

*D'Indy attributes great expressive significance to qualities of key, both absolute and relative.



With this lovely poem in tones we may bring our study to an end. There is much in the complex story of modern orchestral music that we have only been able to touch upon in so summary a sketch as this; much that we have not even mentioned: such as the symphonic poems of Saint-Saëns, Chabrier, Dukas, Moussorgski, Ravel, and many others; the symphonies of Russians such as Glazounoff and Borodine, and of Englishmen like Sir Edward Elgar and Ralph Vaughan-Williams; the charming *Peer Gynt Suite* of Grieg, *L'Arlésienne* of Bizet, and the brilliantly exotic *Scheherezade* of Rimsky-Korsakoff. All we have been able to do is to take a bird's-eye glance over the varied terrain of the most important orchestral music since Beethoven. And in this final illustration we may find summed up many of the most appealing traits we have found in the different types of music. In the simplicity of its theme there is a touch of folk-song, for all that this is raised by the treatment to the dignity, the scope, the broad horizons of the symphony. By its subject it touches program music, but on the less materialistic, the more emotional side. In the beautiful quiet color of its setting for low strings

it has something of the power of impressionism to suggest more than it says. But it has none of impressionism's limitation to an appeal to the senses. By the beauty and unfolding interest of its melody, by the polyphonic character which makes the other parts interesting as well as the main melody, and by its solid yet supple form, it belongs to the wider and deeper tradition of Bach, Beethoven, Schumann, Brahms, and Franck.

QUESTIONS FOR REVIEW

1. What effects of industrial civilization militate against great music? How did Brahms resist these?
2. What qualities of Brahms are *romantic*? What three other composers belong to the romantic group?
3. What *classic* qualities has he which the other three did not have in so high a degree? Why was his first symphony nicknamed "*The Tenth*"?
4. How did his learning broaden his work?
5. Contrast Brahms and Tchaikovsky.
6. What are the dangers of loss of balance in modern music?
7. What is *program music*?
8. How does Beethoven prepare it?
9. Who are the three chief exponents of it? Compare their achievements.
10. Define *symphonic poem*, *theme transformation*, and *community of theme* in a symphony.
11. Tell the program of *Till Eulenspiegel*. How does it illustrate theme development and transformation?

12. Wherein does Strauss's later work degenerate?
13. What is *impressionism*, and who is usually regarded as its leader?
14. Wherein does Franck's ideal differ from that of *impressionism*?

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DICKINSON	The Study of the History of Music.
ROLLAND	Musicians of Today.
ROSENFELD	Musical Portraits.
NEWMAN	Richard Strauss.
NEWMAN	Musical Studies.

ILLUSTRATIVE RECORDS AND ROLLS

Records:

V—Victor; B—Brunswick; C—Columbia; E—Edison.

Rolls:

A—Ampico; D—Duo-Art; M—Melodee; Q—QRS;
W—Welte-Mignon.

MUSIC MENTIONED IN CHAPTER VIII

SCHUBERT (1797-1828)

Unfinished Symphony, in *B-minor* C, V; A, D, M.

Symphony No. 5, in *B \flat* M.

Symphony No. 7, in *C* M.

MENDELSSOHN (1809-1847)

Symphony No. 1, in *A-minor* (*Scotch*) M.Symphony No. 2, in *A-major* (*Italian*) M.

SCHUMANN (1810-1856)

Symphony No. 1, in *B^b* M.Symphony No. 2, in *C* M.

FRANCK (1822-1890)

Symphony, in *D-minor* M.

BRAHMS (1833-1897)

Symphony No. 1, in *C-minor* M.Symphony No. 3, in *F* (*Poco Allegretto*) V.Symphony No. 4, in *E-minor* M.

BIZET (1838-1875)

L'Arlesienne Suite V; A, D, M, W.

TCHAIKOVSKY (1840-1893)

Symphony No. 4, in *F-minor* V.Symphony No. 5, in *E-minor* V; C, M.Symphony No. 6, in *B-min.* (*Pathétique*) C, V; A, D, M.

DVOŘÁK (1841-1904)

Symphony No. 6, in *E-minor* (*From the New World*)
(*Largo* only) E, V.Symphony No. 6, in *E-minor* (*From the New World*)
(complete) A, D, M.

GRIEG (1843-1907)

Peer Gynt Suite V; A, D, M, W.

RIMSKY-KORSAKOFF (1844-1908)

Scheherazade Suite V; A, D, M.

D'INDY (1851—)

Symphony No. 2, in *B^b* M.

DEBUSSY (1862-1918)

Afternoon of a Faun A, D, M.

Images D. M.

OTHER RECORDS AND ROLLS

LISZT (1811-1886)

Les Préludes (*Symphonic Poem*) V; A.

SAINT-SAËNS (1835-1921)

Danse Macabre D, M, W.

Omphale's Spinning Wheel V.

CHABRIER (1842-1894)

España (*Rhapsodie*) D, M.

STRAUSS (1864—)

Don Juan (*Symphonic Poem*) V.

SIBELIUS (1865—)

Finlandia (*Symphonic Poem*) V.

DUKAS (1865—)

The Sorcerer's Apprentice V; M.

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